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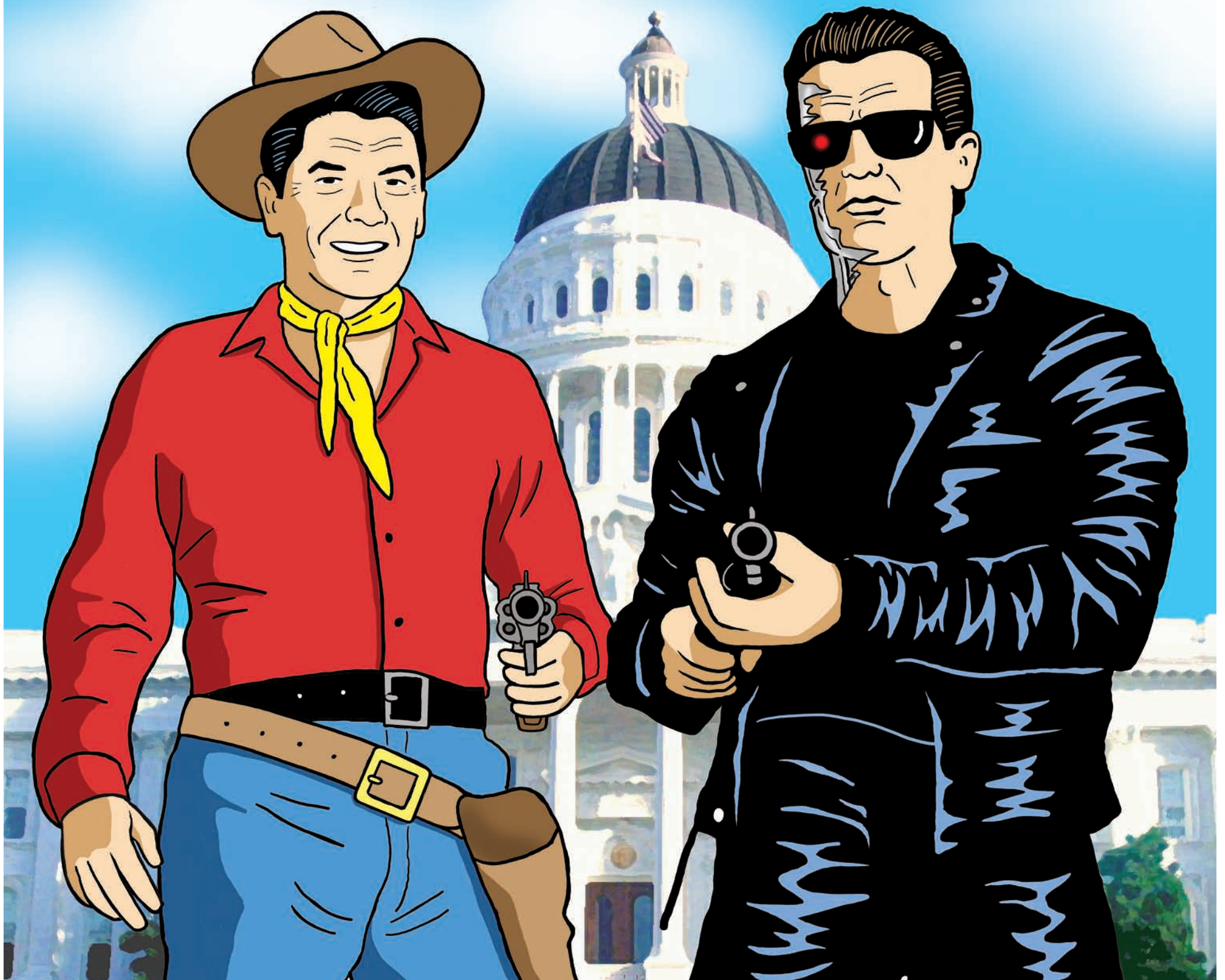
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43RD ANNIVERSARY SPECIAL

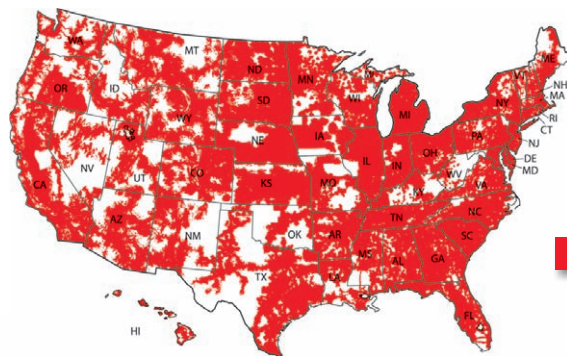
The California nightmare

The right-wing agenda that wrecked California is still alive and well in the United States
Plus: Inside the GOP attack machine P8

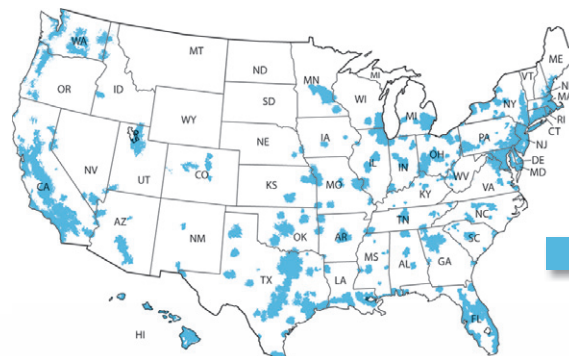




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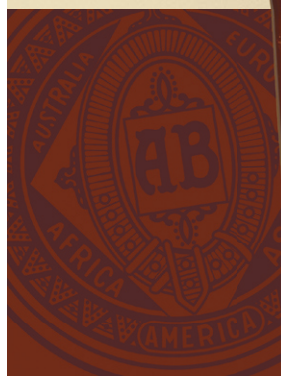


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Images: Visualization of the mummy Irethorrou by Sarah Hegmann and Beverly Chiang of eHuman using Osirix and Amira Software. Mummy of Irethorrou in Coffin, Egyptian, Akhmim, ca. 500 B.C. Linen; wood with polychrome. Gift of First Federal Trust Company (from the Estate of Jeremiah Lynch).

10.21.09

The very strategies that emerged in this state and that the right has supported over the years have come very close to destroying the United States economy.

43RD ANNIVERSARY SPECIAL

Killing the dream

Tax cuts, privatization, sleaze, and the demise of California

By Tim Redmond
tredmond@sfbg.com

When the first issue of the *Bay Guardian* hit the stands in 1966, it was still really possible to talk about the California dream. The state had seemingly limitless potential and was in many way a model for the nation — a free public university system that was the envy of the world, an economy that provided jobs to hundreds of thousands of new arrivals, the beginnings of what would be the nation’s premier environmental movement pushing to save San Francisco Bay, save the coast, save Lake Tahoe ... and the Free Speech Movement, the Summer of Love, the United Farm Workers Union, and so much more that was transforming politics and culture in the United States from the West Coast.

Twelve years later, it was all falling apart. Eight years of Gov. Ronald Reagan and then the passage of Proposition 13 launched a very different kind of movement out of the West, a movement that sought to dismantle the public sector and the social safety net, to treat government as the enemy, and to use culture wars to convince working-class Americans to vote against their own economic interests.

And now California is being described as the nation’s first failed state. Gov. Arnold Schwarzenegger — the second Republican actor to hold that role — has driven the state to the brink of bankruptcy. The University of California is drowning in red ink, raising fees and turning away students. The state’s water system is a mess; cities and counties are in fiscal collapse; the economy’s in the tank; and nobody seriously talks about a California dream anymore.

The story of how that happened — and how the diseases of tax-revolts, privatization, government corruption, and public disempowerment spread east from California — is the focus of this 43rd anniversary issue. It’s both enlightening and a bit scary to read through old issues, because in hundreds of stories over the past four decades, the *Guardian* has warned of exactly what was to come.

The very first issue of the *Bay Guardian* talked about the “historic election” pitting the incumbent, Democrat Pat Brown, against Reagan. A lot of people in the emerging “new left” were arguing that there wasn’t a bit of difference between the two, and that you might as well sit out the election. But the *Guardian* had a different take. The election was really about the direction California wanted to go, the paper said, a choice between a state that cares about the public sector and social welfare and a state where those things don’t matter. “Reagan’s stands typify the temper of the cause,” the Nov. 7, 1966 editorial stated. “He is on record, at various times, in opposition to the progressive income tax, Social Security, Medicare, the anti-poverty program, farm subsidies, the TVA, the Civil Rights Act, the Voting Rights Act, public housing, federal aid to education, and veterans hospitalization for anything other than service-connected disabilities. How can a man or a movement govern the state of California with such a political philosophy?”

Reagan’s election may have seemed like a fluke, but it was nothing of the sort. By the mid 1960s, with the counterculture — and equally important, the economic left — looking to make major inroads in American policy,

the broad outlines of a right-wing attack plan were in place.

That’s something the *Guardian* always recognized — that powerful people who moved the levers of government typically did so with a long-term plan.

In San Francisco, part of that plan was the transformation of a human-scale city to a West Coast version of Manhattan. The idea: tear up South of Market (then mostly low-income housing) for a shiny new convention center and hotels. Dump dozens of big high-rise office buildings downtown. Construct a fixed-rail system to carry suburban commuters into the dense downtown. Drive up property values — massively — and if that means blue collar jobs and working class people had to go to make way for wealthier office workers, so be it. In the end, of course, the architects of the plan — landowners, developers, bankers, and big business leaders — became immensely wealthy.

On the state and national level, their plans were broader. Even so,

they had one major aim: throttle the public sector. Cut off the funding for government programs, reduce regulations, undermine any concept of a welfare estate — and cut taxes on the rich.

As we report on page 8, the architects of this plan are happy today to talk about how it worked — how Reagan launched his war on government back in the 1970s, how a group of well-funded think tanks developed plans, and political consultants took advantage of people’s fears (and the Democratic Party’s failures) to put those plans into action.

The movement really got off the ground in 1978 with the passage of Proposition 13.

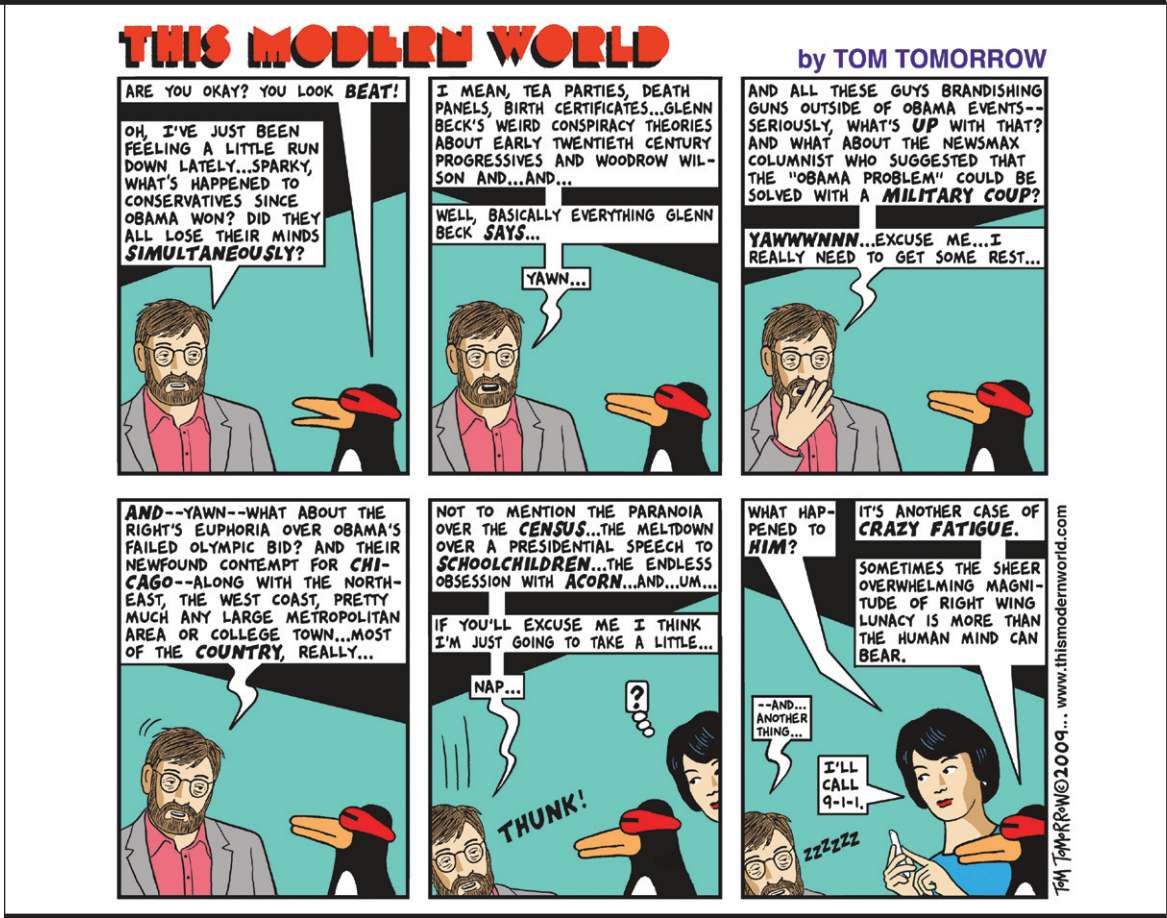
Prop. 13 emerged from a state in the middle of a massive growth spurt and a heated political cauldron of money, race, and Legislative failure. Howard Jarvis, a Republican landlord lobbyist who hated taxes, hated government, hated public schools, and disdained most Californians — “63 percent

of [public school] graduates are illiterate” and would have no need for public libraries, he once quipped — took advantage of a gaping hole in political leadership and set off a movement that would cripple the United States of America.

The measure marked the final, fatal end in California of the era known as the ‘60s — a period when the left was ascendant, when taxes on the wealthy funded education, infrastructure and programs for inner cities, and when economic and cultural liberalization seemed to be spreading across the nation.

Rising property values, driven by rapid population growth, were driving up property taxes — and the problem was real. Long-time residents, particularly people on fixed incomes, saw their taxes rise so high they couldn’t afford to stay in their homes. The Legislature could have addressed that (with, say, a split-roll measure that taxed residential and commercial property at different rates) but utterly failed to move on the crisis.

CONTINUES ON PAGE 6 »



NEWS 8	PICKS 20	SONIC REDUCER 29	MUSIC LISTINGS 36	EVENT LISTINGS 44
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A series of assessor's office scandals didn't help, either. And, at the same time, the California Supreme Court ruled that rich school districts had to share revenue with poor districts, infuriating wealthy white property owners.

Jarvis and his partner Paul Gann circulated petitions to roll back property taxes and make it almost impossible to raise taxes in the future. It passed with 65 percent of the vote.

Of course, big businesses (particularly utilities) were the big winners. As the *Guardian* pointed out on June 1, 1978, the top five utilities in California alone (including Pacific Gas and Electric Co.) would gain billions from the tax cuts.

But beneath it all was a simmering discontent with government — something Jarvis had set afire and would later be used by Ronald Reagan and the right-wing operatives who backed him to undermine the New Deal, the social safety net, and the basic social contract in America. The antitax folks played to white people who didn't want to see their money going to minorities, to the middle-class folks who thought (thanks to the assessor scandals) their tax money was being wasted by corruption — and to a lot of younger people coming out of the 1960s who had learned from Vietnam, COINTELPRO, and Watergate not to trust government.

The *Bay Guardian* opposed the measure strongly: "Most analyses indicate that without replacement taxes, hundreds of thousands of California public servants would be thrown out of work (which is exactly what Howard Jarvis intends) ... " a May 18, 1978 editorial noted. "Vote for Prop. 13 only if you favor decreased government services (including cutbacks in everything from libraries to schools to street-cleaning crews and possibly police and fire departments) and are fond of half-baked measures that favor the rich."

Prop. 13 set off a national movement to cut taxes — and riding that wave, Reagan was elected president in 1980. He immediately set about attempting to slash taxes on big business and the wealthiest Americans, and eliminate environmental, workplace safety, and employment regulations.

You can see the results in California — and across the nation. The very strategies that emerged in this state and that the right has supported over the years have come very close to destroying the United States economy, leaving millions out of work — while the gap

between the rich and the poor has risen to unsustainable levels.

Part of the reason this national attack on government and the public sector worked was the failure of Democrats to recognize that corruption matters. It was no small wonder that Californians were losing faith in government — in the 1970s and 1980s, the state Legislature, under the Democratic control of Speaker Willie Brown, was awash in sleaze, paralyzed by lobbyist influence and campaign money. Yet leading Democrats, fearful of Brown's power, did little to reign in the appalling corruption.

In fact, when Brown became mayor of San Francisco, the entire Democratic Party, from the president of the United States on down, seemed to treat him as royalty — despite the fact that he was selling the city to every developer and corporate lobbyist who waved money under his nose. When taxpayers knew that a large part of their money was going to fund juicy jobs for Brown's cronies and pet projects, it was hard to argue for higher taxes.

And it was the Democratic Party leadership in San Francisco who presided over two of the greatest examples of privatization of public resources in modern history: the Presidio and the Raker Act. Rep. Nancy Pelosi was the author of the bill that, for the first time, turned a national park over to the private sector — and hardly a Democratic leader in the city dared to lift a finger in opposition. And for decades — since the *Guardian* first broke the story in 1969 — the city's Democratic power brokers have bowed and genuflected to PG&E and allowed the private utility to control the local electric grid and block implantation of the federal law that mandates public power for San Francisco.

And now PG&E wants to pull off one of the greatest feats of privatization in American history. The company has launched a ballot initiative that would wipe out any further attempts at public power in California, essentially guaranteeing that private companies, not the public sector, control the vast, critical resource of electric power in this state.

It's the latest big battle between two divergent visions of America — and this time, the folks who have done so much damage to this state and this nation can't be allowed to win. In fact, maybe the campaign against PG&E can be the turning point, the time when California realizes that privatization, attacks on the public sector, tax cuts for the rich, and political sleaze are a formula for disaster. **SFBG**



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10/22 Fox Theater

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10/23 Cafe du Nord

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10/23 Warfield Theatre

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10/24 Warfield Theatre

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10/21 Cafe du Nord

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10/24 Fox Theater

ORIXA & KAPAKAHI
10/24 Elbo Room

**MESHELL
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10/24 The Independent



REGINA SPEKTOR
10/30 Fox Theater

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10/30 Slim's

PAUL OAKENFOLD
10/30 Regency Ballroom

BAYONICS & ORGONE
10/30-31 Elbo Room

BUILT TO SPILL
10/31-11/1 Fillmore

LEONARD COHEN
11/1 HP Pavilion

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11/6 Fillmore



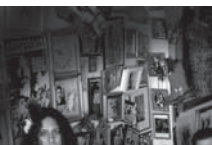
THE RAVEONETTES
11/9 Bimbo's

PIXIES
11/8-9 Fox Theater

NEON INDIAN
11/19 Rickshaw Stop

JAGUARES
11/21 Regency Ballroom

WOLFMOTHER
11/23 Fox Theater



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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

The lesson of California

The Golden State that invented the tax revolt is failing, but the conservative movement presses on

By Steven T. Jones
and Tim Redmond
news@sfbg.com

Much of the right-wing agenda that has thrown this nation into economic chaos can be traced back to what was once called the Golden State.

The tax revolts that started here under Gov. Ronald Reagan and continued to sweep the country and the world under President Reagan never abated. Indeed, they have only been strengthened by the big business power that created and benefited from them.

But now that California is showing signs of being the country's first failed state — caught in fiscal freefall and mired in political gridlock as a generation's worth of neglected problems surge to the surface — this state has become a cautionary tale for that anti-government ideology.

Trends in America tend to start out west, and the economic and political disaster that California has become contains critical lessons for the rest of the country.

Lewis Uhler — president and founder of the National Tax Limitation Committee — speaks candidly and proudly of his key early role in helping build a conservative movement to limit the size of government and do battle with those who want the public sector to actively promote social and economic justice.

Uhler, a UC Berkeley Boalt Hall School of Law graduate who did

legal work for conservative causes in the 1960s, was tapped by then-Gov. Reagan in 1970 to be the director of the Office of Economic Opportunity, a federally-funded legal assistance program created as part of President Lyndon Johnson's war on poverty.

While that may seem like a strange role for an avowed conservative and former member of the John Birch Society, Uhler says Reagan basically brought him in to wreck the program and fight the feds. "I was asked to put my money where my mouth was for my conservative philosophy," Uhler told the *Guardian*. "OEO was set up to ensure conflict and confrontation ... The mission of legal services was to change public policy through lawsuits they decided to file. I thought it was a corruption of the legal system."

At the time, public-interest law and liberal economic and social policies were on the rise in California and spreading to the rest of the nation. So the Reaganites fought back.

Rather than helping poor plaintiffs file environmental, consumer protection, equal rights, or other types of lawsuits designed to level the playing field with powerful interests, Uhler blocked lawsuits brought by attorneys he calls "ambulance-chasers" and gutted the program. "Ultimately," he said, "we vetoed funding for California Rural Legal Assistance."

And for his efforts, Uhler was rewarded with a cabinet-level position: assistance secretary of the Health and Welfare Agency. Again, his role

wasn't to make the agency more effective, but to make it less effective in a realm where he believes government was too big and too active.

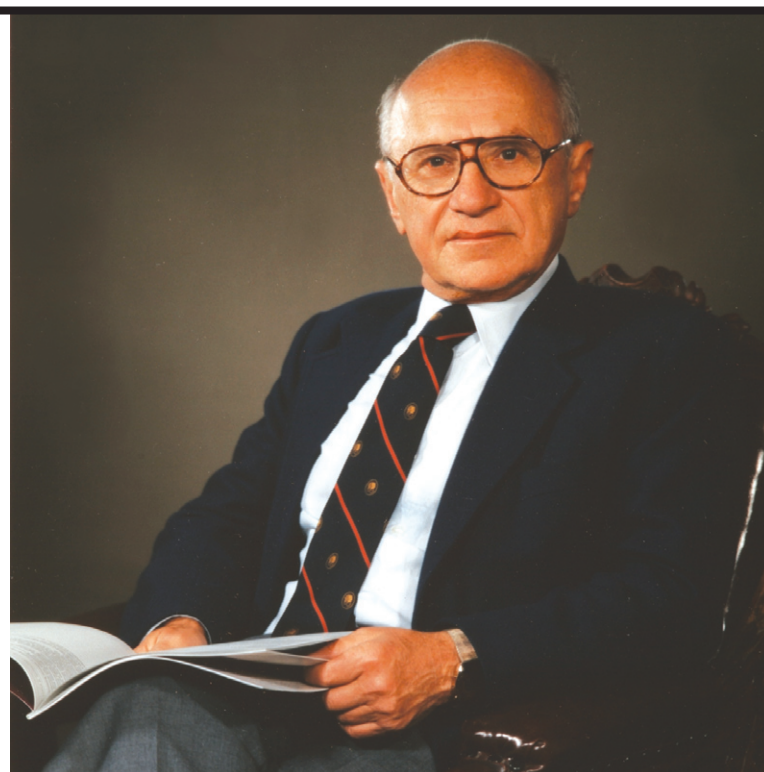
"The problem was uncontrolled state and local spending," Uhler said. "Intuitively, everyone who gathered around Reagan shared the same philosophy that government doesn't really contribute anything to economic growth."

In 1972, Reagan gave Uhler the opportunity to work more directly on the mission of cutting taxes and shrinking the size of government, naming him chair of the Governor's Tax Reduction Task Force. It was, in many ways, the beginning of the vast right-wing conspiracy.

"I asked to be given the chance to go across the country and find the best free market minds in the country to develop these policies," Uhler said, explaining that he wanted to borrow the liberal strategy of giving an academic veneer to their ideas, as presidents Kennedy and Johnson had done in the realm of foreign policy. "Our side had never really done that."

Uhler's first stop was the University of Chicago School of Economics, where he met with noted free market economists Milton Friedman, James Buchanan, and George Stigler, who were brought into the cause.

Today's vast network of conservative think tanks didn't exist at that time, so Uhler tapped conservative thinkers from the American Enterprise Institute and the Hoover



Milton Friedman, the University of Chicago economist, helped craft Ronald Reagan's attack on the public sector.

PHOTO BY BACHRACH/GETTY IMAGES

Institute at Stanford University, as well as other conservative economists such as Peter Drucker from Claremont McKenna College.

"There were 35 people who helped us design the first effort at a constitutional initiative in California to limit year-over-year growth of the state's general fund," Uhler said. "All of us as free market enthusiasts and economists all shared the belief that government beyond a certain level eats the seed corn of the nation and doesn't produce anything."

While voters narrowly rejected their group's first effort to cap government growth — Proposition 1 on the November 1973 ballot — the ground had been prepared and the

seeds had been sown for the tax revolts that would sweep the country in the late 1970s, with many of the campaigns coordinated by Uhler and the organization he formed for that purpose in 1975, the National Tax Limitation Committee, and a rapidly growing network of similar, interconnected organizations.

As Uhler worked with Reagan to weaken California's government from within, his fellow travelers were developing national and international strategies to create aggressive, coordinated, well-funded campaigns to attack government and spread the free market dogma.

CONTINUES ON PAGE 14 »

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Milton Friedman's economic theories called for a radical restructuring of society.

ALERTS

By Paula Connelly
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THURSDAY, OCT. 22

Show support for Gazans
Protest former Israeli Prime Minister Ehud Olmert's involvement in Operation Cast Lead. The December 2008 attack killed more than 1,000 civilians in the Gaza Strip. Olmert is visiting San Francisco to make a presentation at the Westin St. Francis hotel in San Francisco for the World Affairs Council. 5:30 p.m., free Union Square, across from Westin St. Francis Powell between Geary and Post, SF stopaipac.org/olmertprotest

Be counted
Fight back against police brutality and repression on this national day of protest. Wear black to acknowledge the 48 people who have been killed by Oakland police since 1998. Noon, free Oakland City Hall 14th and Broadway, Oakl. (510) 725-8754 www.october22.org

SATURDAY, OCT. 24

Climate Action
Join people across the world on this international day of protest for climate justice. Morning events include public education on BART, a surfer action beach cleanup, and an "underwater" bike ride along SF's post climate-change shoreline. In the afternoon, participants converge at Justin Herman Plaza for a protest. Events from 10 a.m.-2 p.m.; Protest 3 p.m., free Justin Herman Plaza 1 Market, SF Visit west.actforclimatejustice.org to sign up.

Say Sir! Yes, Sir! to GI cafe
Help raise funds for the Under the Hood café in Killeen, Texas, a support center for soldiers stationed at Fort Hood. Featuring live music by Tommi Avicolli-Mecca and the Peaceniks and Annie and the Vets, clips from the film *Sir! No Sir!*, a short documentary on Under the Hood café, and discussions



with Iraq veterans and one of the founders of Under the Hood. 6:30 p.m.; free, donations encouraged Peace Café 1665 Haight, SF underthehoodcafe.org

Save public education
Help define the future of public education in California by attending this conference to democratically decide on an action plan to stop the budget cuts, fee hikes, and layoffs at California's universities, community colleges, and K-12 schools. Daylong conference to include talks, group discussions, and a vote. 9 a.m., free Pauley Ballroom, UC Berkeley 2475 Bancroft, Berk. www.savepubliceducation.org

SUNDAY, OCT. 25

Afghan women speak out
Hear from the civilians likely to be most affected by a commitment to more troops in Afghanistan: Afghan women. A representative from RAWA, the Revolutionary Association of Women in Afghanistan, will share their message for a nation free of war and fundamentalism and respect for women's rights and human rights. Sponsored by the Women's International League for Peace and Freedom (WILPF). 5 p.m., \$5-\$25 donation SF Friends Meeting House 65 Ninth St., SF afghanwomensmission.org

Marin Organizing Committee
Attend a MOC organizing meet-

ing and be part of a regional constituency working with elected officials on transportation, health care, and other local issues. Leaders from synagogues, churches, and nonprofits, along with state, county, and local officials will be there. 2 p.m., free San Rafael High School 185 Mission, San Rafael (415) 383-1929

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Attack of the right-wing nuts

The manipulations and media machine behind the assault on progressive ideas

By Rebecca Bowe
and Sarah Phelan
news@sfbg.com

In April 2006, with the approval ratings of President George W. Bush plummeting, his senior political advisor, Karl Rove, began discussing a plan to turn things around.

His strategy: attack progressive organizations that were registering low-income people to vote and helping them fight corporate power — and claim it was about voter fraud.

The main White House target, newly released records show, was the Association of Community Organizations for Reform Now (ACORN). By the end of 2006, Rove would oversee the removal of eight U.S. attorneys, including two who refused to press bogus charges against ACORN in New Mexico and Missouri, and a third under similar suspicions in Washington state.

ACORN made a convenient target for Rove and his gang — and the well-orchestrated attacks on that group, which have exploded into the headlines this year, provide a compelling case study in how the right wing operates in this country.

Although it was the GOP that removed tens of thousands of likely Democratic voters from the rolls in the 2000 and 2004, the Republicans and their allies were able to make the issue of voter fraud all about ACORN, using a handful of isolated problems to undercut an organization focused on giving a voice to poor people.

Founded in Little Rock, Ark. at the end of the 1960s, ACORN has grown into the nation's top community-organizer group, thanks to success in improving poor people's housing, wages, and educational access. By the eve of the 2008 presidential election, ACORN had helped register more than 1.3 million voters — mostly young, low-income minorities — in 21 states, including the battleground states of Florida, Pennsylvania, Michigan, and Ohio.

As *The Nation* put it, these successes made ACORN “something of a right-wing bogeyman.”

And while the recent furor over a conservative videographer secretly taping ACORN employees saying dumb things has somehow become one of the big political stories of the year, the major media have mostly ignored how this attack is part of a larger conservative strategy.

In August, hundreds of pages of e-mails and transcripts related to the 2006 U.S. attorney-firing scandal were released to the press and public — but few news outlets mentioned that Rove was focused on attacking ACORN's voter registration efforts, even though ACORN and voter fraud are repeatedly mentioned in these documents.

“This is about a campaign that goes back

a decade to big business and that people who don't like what ACORN does and is effective at — namely, helping groups to organize and put pressure on banks around sub[prime] mortgage loans to stop racial discrimination,” Peter Dreier, a professor of politics at Occidental College, told us.

It wasn't really about voter fraud. As fired US Attorney David Iglesias, a Republican from New Mexico, recently stated on *The Rachel Maddow Show*: “They were looking at numbers [and] didn't like the demographic tidal wave that was coming their way so they wanted to engage the machinery of the Justice Department to stop that wave.”

After two years of investigating ACORN and other supposed perpetrators of left-wing voter fraud, Iglesias said, “I couldn't find one case I could prosecute.”

But for the right-wing attack machine, it didn't matter — the damage was done.

THEIR MASTERS' VOICE

White House communications strategist Anita Dunn created a stir in mid-October when she told CNN host Howie Kurtz that Fox News “is really more of a wing of the

Republican party. ... Let's not pretend they're a news network like everybody else is.”

It didn't take long for Fox commentator Glenn Beck to retaliate. In a series of broadcasts, he attacked Dunn, compared the Obama administration to a communist dictatorship, and likened the criticism to the Holocaust. “Ask yourself this question,” Beck said during a radio segment, vaguely addressing people he called “good journalists” at other mainstream news networks. “When they're done with Fox, and you decide to speak out on something — it's the old ‘first they came for the Jews, and I wasn't Jewish.’” Beck concluded the segment by warning his audience, “this is how a dictatorship always starts.”

Beck's comment may strike San Francisco progressives as outrageous, but given the rhetoric routinely issuing from the right-wing megaphone, it's also 100 percent predictable.

When Dunn called Fox News Channel an arm of the GOP, she was dead on. Consider the history of its chairman and CEO, Roger Ailes, who ran Richard Nixon's 1968 presidential campaign and later those of presidents Ronald Reagan and George H.W. Bush, guid-

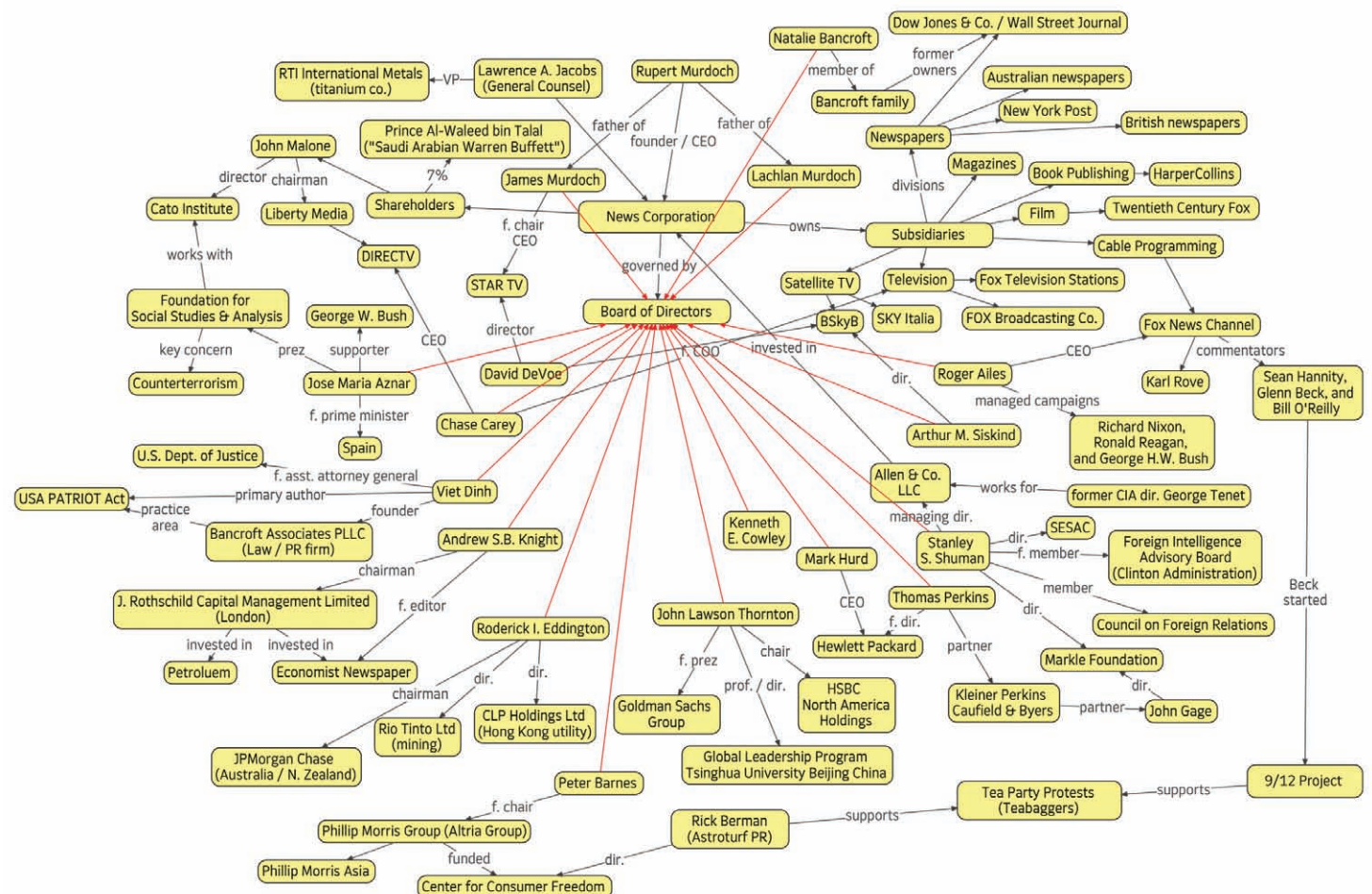
ing them all to victory through his brilliant and successful media campaign strategies.

“Roger Ailes is a newsman with a profound disdain for newsmen,” according to a *New York* magazine profile. “Fox News is being promoted as an anti-network, a news channel designed to appeal to the people ... who don't trust [the others].” Portrayed in the story as a “self-described paranoid,” Ailes reportedly resigned from an earlier position as head of CNBC after questions were raised about his desire to use his position as a weapon against his enemies.

Fox News is an outgrowth of its parent company, Rupert Murdoch's News Corporation. A look at the board of directors of this multinational giant yields some startling insight into who controls the “fair and balanced” news network. Ailes himself has a seat at the table — but not every board member has a background in media.

News Corp. board member Viet Dinh, for example, is an attorney who came to the United States as a boy from Vietnam. In a 2002 interview with the *Los Angeles Times*, Dinh, who then served as an assistant attorney general at the Department of Justice, recalled an exchange he had with then-Attorney General John Ashcroft in the wake of the Sept. 11 attacks. “He told me: ‘The art of leadership is the redefinition of the possible. I want you

CONTINUES ON PAGE 12 »



This chart outlines some of the connections between News Corporation, Fox News Channel's parent company, with the GOP and big-business interests. Rupert Murdoch's mega-conglomerate is governed by people who've run media campaigns for Republican presidential candidates, directed right-wing think tanks, invested in petroleum and mining, and helped write the USA PATRIOT ACT. Visit www.sfbg.com for details.

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THE CONSERVATIVE RELIGION

When I asked Lewis Uhler, one of the architects of the Reagan revolution, what Americans believed in these days — where the people he likes to talk about who hate the government (but are also admittedly disillusioned with Wall Street) turn — he answered simply: religion.

It should come as no surprise that many religious fundamentalists tend to side with the free market conservatives — both ideologies require a leap of faith and ignoring certain troubling facts, such as increasing disparities of wealth, natural resource depletion, and global warming.

Their arguments mostly make sense — until these inconvenient truths come up.

Certainly, turning over more public resources to free market capitalists, cutting taxes, and slashing government regulation will spur private sector economic growth, just as advocates claim.

But that growth has a cost. The wealth won't be shared by everyone. Indeed, poverty has persisted even through even the economic boom of the 1990s — but almost everyone will be affected by underfunded road, education, public safety, and other essential systems.

As the conservative movement has successfully limited taxes and cut regulation over the last 40 years, working class wages have stagnated as the rich have gotten richer. Many of the world's oil reserves have peaked and gone into decline, and rapidly increasing carbon emissions have collected in the atmosphere and caused global warming.

So how do conservatives respond to these realities as they argue for the continued dismantling of government, which is the only entity with the scope and incentive to deal with these problems? They simply deny them.

Uhler decried the “pseudoscience of climate change” as hindering economic progress and claimed that there's actually been a global cooling trend in the last 10 years. (Actually the last 10 years have been some of the hottest on record, causing glaciers around the world to melt, according to data and observations from a consensus of the world's climate scientists, including NASA, the Union of Concerned Scientists, and the United Nations Climate Change Conference.)

It's the same story with the consolidation of wealth, which hurts the free market fantasy that letting the super-wealthy keep more money will eventually trickle down to benefit us all. Uhler simply denied the growing disparity of wealth, saying the “movement between quintiles is significant.”

He was talking about people's ability to go from poor to rich with a little hard work and initiative, the core idea of free market conservatives. But data from the U.S. Census Bureau and many other entities indicate that median wages have been stagnant for decades (which wouldn't be true if there was lots of upward mobility) and that most of the wealth created in the U.S. over the last 40 years has pooled with the top 1 percent.

In fact, when it comes to measuring social impacts, Uhler has simply one metric: “Governments at all levels are twice the size they should be to maximize economic growth.” (Steven T. Jones)

Attack CONT>>

to be the think tank to help me redefine the possible for the Department of Justice.”

Dinh successfully redefined “the possible” by acting as a primary author of the USA PATRIOT Act, quickly propelling himself to prominence as a darling of conservatives and an enemy of civil liberties watchdog groups. A law professor at Georgetown University, Dinh is also founder and chief of Bancroft Associates PLLC, a consulting firm that specializes in helping Fortune 500 companies “navigate the federal and state criminal or civil investigations, congressional investigations, and complex litigation,” according to the firm's Web site. It also specializes in public relations.

Another board member is José Maria Aznar, former prime minister of Spain. Aznar was born into a politically active, conservative family in Spain in 1953, and both his father and grandfather held government jobs under Gen. Francisco Franco, the fascist dictator. Aznar was handpicked by Manuel Fraga, a minister under Franco, to succeed him in leading Spain's center-right People's Party (*Partido Popular*), according to an article in the U.K.'s *The Independent*.

Aznar now serves as president of the Foundation for Social Studies and Analysis, a right-wing think tank based in Spain that, according to its Web site, works closely with the CATO Institute, the Heritage Foundation, and other conservative U.S. think tanks.

Occupying other seats at News Corp.'s board table is an assortment of professors, attorneys, public-relations experts, and businessmen with their fingers in a variety of banks and multinational corporations. Among the more familiar names are Phillip Morris, Ford Motor Co., Hewlett Packard, Goldman Sachs, HSBC North America, and JP Morgan Chase. Lesser known are the investment banking firms that have stakes in the petroleum industry, utilities, mining companies, and real estate.

While the connections between corporate interests and the country's leading conservative propagandist are extensive and obvious, there's a stark contrast between the message delivered by Fox News and the interests of its parent company.

Fox News plays up the theme of patriotism and reinforces the idea that there is a distinction between “real Americans” and outsiders. But Fox's board is made up of members whose lives and economic interests are scattered across the globe, but have one common thread: they all control extraordinary sums of concentrated wealth.

PROPAGANDA AND EMOTIONS

While Dunn called Fox News Channel an arm of the Republican Party, others have gone so far as to label its content pure propaganda — and incredibly effective propaganda at that.

“This is very, very sophisticated propaganda,” says Bryant Welch, a clinical psychologist, author, and expert on political manipulation. “I don't think progressives

really get it that it's a technique being used all the time.”

Welch said when he began working as a Washington, D.C., lobbyist on behalf of the American Psychological Association years ago, he started observing the tricky political maneuverings at play in the nation's capital through the eyes of a psychotherapist who had spent some 30,000 hours helping patients confront their deep-seated hang-ups.

To his surprise, Welch found that some of the most successful right-wing political operatives also seemed to have an understanding of psychology — although they use the knowledge very differently. “A lot of it is psychological manipulation,” Welch asserts.

George Lakoff, a professor of linguistics at UC Berkeley and author of *Don't Think of an Elephant: Know Your Values and Frame the Debate*, offered a similar analysis. He said Republicans approach issues as a marketing challenge. “They've learned from the cognitive scientists. Even if they don't understand the science, they know how to do marketing.”

Welch, who is also an attorney and Huffington Post blogger, provides an analysis of how the right wing gets its message across in his book, *State of Confusion: Political Manipulation and the Assault on the American Mind*. He argues that public relations professionals, right-wing commentators, and others in the business of shaping public opinion are skilled at tapping into widespread feelings of anxiety and uncertainty.

“In this world, things are confusing,” he explains. “You've got to be constantly adapting and assimilating new information. When times get confusing, people have a hard time forming a sense of what's real.”

Right-wing television and radio personalities like Sean Hannity, Glenn Beck, or Rush Limbaugh prey on this widespread uncertainty, Welch argues, by providing viewers and listeners with an absolute version of reality that is easily grasped, neatly divided into right and wrong, and spelled out in very certain terms.

“The thing that Bill O'Reilly and Sean Hannity do is, they sound very powerful, certain, and aggressive,” Welch told us. “[Viewers] identify with that strength. They draw a sense of security from someone who has certainty about what is real.”

Viewers who find that their anxiety subsides when they tune in are hard-pressed to go back and reexamine their views later on, Welch said, because they're satisfied with the answers they've been given. And in right-wing messaging, those answers consistently cast government as the enemy.

On Fox and AM radio, the use of repetition helps drive home an idea until it becomes a conviction in the mind of a listener. Television reinforces those key phrases with patriotic color schemes. The whole package is designed to transform an audience's sense of bewilderment over a complex world into trust in spokespeople helping them make sense of it.

The right-wing commentators' success lies partly in their ability to harness core human emotions such as paranoia or envy,



Glenn Beck: Right-wing talk radio uses the psychology of emotions to distract people from the facts.

Welch said. He pointed to the health care debate as an example, noting how Fox News has repeatedly played up the false concept of “death panels” to create fear.

To counter this tactic, Lakoff suggests that the left would do well to learn how to frame things in moral terms instead of playing defense against right-wing spin masters.

President Obama's problem, Lakoff said, is that he is still trying to unify the country. “More power to him, but I don't believe it's possible,” Lakoff said. “Republican presidential candidate Sen. John McCain got 47 percent of the vote, bad as he was, and given how terrible a campaign he ran, and given that Obama ran a perfect campaign. So Obama's election was not a landslide, even though he had one of the best campaign organizations and one of the best framed campaigns ever.”

Obama doesn't play the same manipulative games, Lakoff noted. “Obama believes that if you just tell the truth, it'll be OK, and every day have a truth squad to find the conservative lies,” Lakoff said. “What he didn't understand was that by focusing on the conservative lies, he was in fact helping the conservative cause. It's like Richard Nixon saying, ‘I'm not a crook.’”

That why Lakoff says it's so important for Obama, and for the progressive movement in general, to define the moral imperative behind empowering the people and their government to create a better world, then aggressively push a campaign to do so.

“It's the ‘this is the right thing to do’ approach,” Lakoff explained. “And once it's been framed that way, then you can say what's false or true. But you should never go on the defensive first. As soon as you go point by point, you are on the defensive.” **SFBG**

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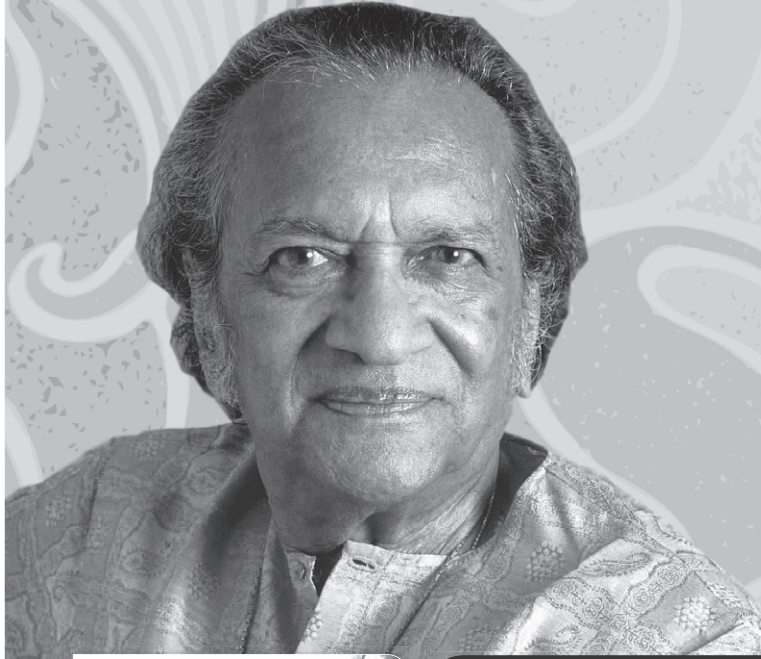
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California CONT.

In August 1971, Lewis Powell — a conservative corporate attorney who President Richard Nixon had just nominated to the U.S. Supreme Court (where he served from 1972-87) — wrote a confidential memorandum to the leadership of the U.S. Chamber of Commerce titled “Attack on the American Free Enterprise System.”

He sounded the alarm that the ascendant environmental and consumer movements were going to destroy capitalism in the country unless corporate America aggressively fought back in a coordinated fashion, which he spelled out in great detail.

He called for all major corporations to develop aggressive legal and public relations strategies for fighting the left, creation of a network of think tanks and media outlets to push the conservative message, manipulation of the legal system, and sponsorship of university programs to study conservative ideas and incubate future leaders — which all came to pass in the coming decades.

“American business [is] ‘plainly in trouble’; the response to the wide range of critics has been ineffective and has included appeasement: the time has come — indeed, it is long overdue — for the wisdom, ingenuity, and resources of American business to be marshaled against those who would destroy it,” Powell wrote.

Part of that strategy involved having the federal government promote and popularize free market economic theories being developed by Friedman and his colleagues at the University of Chicago, a movement that is well-documented by journalist Naomi Klein in her book *The Shock Doctrine: The Rise of Disaster Capitalism*.

In 1971, Friedman and his colleagues began working with rich conservatives in Chile who were allied with Gen. Augusto Pinochet, who in turn were conspiring with the CIA to overthrow and assassinate the democratically elected, leftist President Salvador Allende, which they successfully did on Sept. 11, 1973.

Friedman’s economic theories called for a radical restructuring of society — slashing taxes and social spending; removing most regulation and trade restrictions; crushing labor unions; promoting economic growth at any cost — and Pinochet executed the strategy in brutal fashion, ordering the death of at least 3,200 of his political opponents, including the car-bomb assassination of economist Orlando Letelier in Washington, D.C., in 1976.

Friedman and Pinochet consulted openly and shared a basic disdain for social programs and progressive taxation. “The major error, in my opinion,” Friedman wrote in a letter to Pinochet in 1975, referring to the government antipoverty programs Pinochet dismantled, was “to believe that it is possible to do good with other people’s money.”

The model Pinochet and Friedman developed in Chile would eventually go global — promoted by its top cheerleaders, Reagan and British Prime Minister Margaret Thatcher — and be implemented (with disastrous results for most citizens but creating huge profits for wealthy individuals and corporations) in Indonesia, Bolivia, Argentina, Peru, Russia, Poland, South Africa, Japan, and elsewhere.

But with the corporate media and conserva-

tive opinion-shapers focused mostly on economic growth — ignoring persistent poverty and the brutal tactics used to suppress the popular movements that tried to resist Friedman’s “economic shock therapy” — Friedman had become a sort of free-market prophet by the time he died in 2006.

“In the torrent of words written in eulogy to Milton Friedman, the role of shocks and crises to advance his worldview received barely a mention,” Klein wrote. “Instead, the economist’s passing provided an occasion for a retelling of the official story of how his brand of radical capitalism became government orthodoxy in almost every corner of the globe.”

California’s fiscal shackles have been in place since 1978, when Proposition 13 and subsequent measures capped property taxes and required an undemocratic two-thirds vote to either raise taxes or pass the annual budget.

A Republican landlord lobbyist named Howard Jarvis charged onto the field that Reagan, Uhler, and their team had prepared and took advantage of a gaping hole in political leadership to set off a movement that would cripple the United States of America.

There was some logic to it then. Times were good in California in the 1970s, good enough that people were flocking to the state by the millions. That was driving up property values — and thus property taxes.

Jarvis bought his home for \$8,000 in 1946; 30 years later, it was assessed at \$80,000. In fact, inflation was running at close to 10 percent a year in California. Homeowners were getting huge tax hikes each year, and tenants were getting huge rent hikes at a time when state government had a budget surplus.

Homeowners saw millions of dollars sitting in the coffers in Sacramento while they couldn’t pay their tax bills. Yet nobody in the Legislature or governor’s office came up with a solution.

So when Jarvis showed up with petitions to roll back property taxes and prevent future increases, he found a broad base of support. Even tenants went along — Jarvis and his gang promised that property-tax cuts would be passed on to tenants and would mean the end of the escalating rent hikes.

Jarvis collected signatures for a radical measure that essentially blocked all property tax increases and allowed new assessment only when a parcel sold. It was, in the end, a huge tax giveaway to major corporations. Since commercial property turned over far less often than residential property (and since commercial sales could be hidden as stock transfers), big businesses wound up paying far less of the state’s tax burden. Corporations used to pay about two-thirds of the state’s property taxes, and individuals one-third; now that is reversed.

It didn’t help tenants, either. Few of the landlords who saw the benefits of Prop. 13 passed the money along to their renters. Most just kept it. San Francisco activist Calvin Welch likes to say that Howard Jarvis was “the father of rent control.”

The campaign against Prop. 13 warned of the dangers of cutting local government; police and fire chiefs appeared in ads opposing it. But the No on 13 folks never talked about the huge windfall big corporations would get from the measure, or the huge disparities in wealth that

would be created by defunding government and deregulating corporations.

If the goal was to skew the concentration of wealth in the state, it worked brilliantly. According to the California Budget Project (CBP) of the Franchise Tax Board, recent data taken before the current economic recession illustrates an ever-widening chasm between the wealthiest taxpayer and the working-class person.

The total adjusted personal income for Californians rose by nearly \$64 billion in 2006-07 — with approximately three-quarters of that increase going to the top fifth of wealthiest taxpayers, and 30 percent going to the top 1 percent. That left only \$19 billion for everyone else.

“The average taxpayer in the top 1 percent experienced a \$128,261 increase in AGI [adjusted gross income] between 2006 and 2007,



It’s Reagan’s fault: Well, not all of it, but he was one of the central players in the movement that wrecked America.

which was more than three times the total AGI of the average middle-income taxpayer in 2007 (\$36,115),” stated the June 2009 report.

This continues a long-term trend in which the wealthy continue to leave the average income-earner behind in a trail of dollar-sign dust. From 1995 to 2007, income gains for that top 1 percent come to a whopping 117.3 percent increase — nearly 13 times more than the gains of the middle-income taxpayer.

The nation’s income gap has reached a “level higher than any other since 1917,” according to a paper by University of California, Berkeley economic professor Emmanuel Saez. According to Saez’s analysis of census data, there’s been a steady increase in the income gap since the 1970s, rising 20 percent over the years.

Yet even today, the defenders of Prop. 13 continue to sound the same consistent themes. “Those who are directly involved in government are a militant special interest,” Howard Jarvis Taxpayer Association executive director Kris Vosburgh told us. “They don’t like anything that limits their revenue stream.”

While that last statement could be applied equally to corporations or other private sector

enterprises, as Vosburgh reluctantly admitted when asked, he continues to imply malevolence to those who defend government. He said the state’s current fiscal collapse can only be solved by slashing government expenditures.

“It is not valid to be talking about revenue-side solutions,” he said. “Our position is the state has enough money to accomplish its goals.”

People have never liked paying taxes, but the antitax movement is about far more than just that basic individual desire to hold onto our money.

The attacks were well planned, carefully targeted, and part of a much larger effort aimed at maintaining corporate and conservative power, undermining the New Deal, reducing taxes on the rich, and radically reducing the size and scope of the public sector.

As Powell called for, corporations have aggressively challenged, in legal courts and those of public opinion, every significant progressive advance — from San Francisco’s attempt at universal health care to California’s tentative first steps to address global warming.

With a level of discipline unheard of on the left, conservative opinion-shapers pound their talking points and enforce party unity through mechanisms like the “no new taxes” pledge that every Republican in the California Legislature has signed and heeded, under the very real threat of recall.

Opposition to taxes is now so deeply embedded into the psyche of the California electorate, and such a core tenet of today’s Republican Party, that elected officials who tout fiscal responsibility allowed the state’s debts to go unpaid (destroying its credit rating in the process) and its education and transportation systems to be decimated rather considering new revenues.

Gov. Arnold Schwarzenegger’s spokesperson Aaron McLear told us, “He believes we ought to live within our means and pay for only the programs we can afford.”

That simple talking point gets repeated no matter how the question is asked, or when we point out that it means we’re being forced to live within historic lows this year. But they claim the people support them.

“We had tax increases on the May ballot and they were rejected by a 2-1 margin. We should listen to the will of the voters,” McLear said.

Never mind that this regressive, dishonest package of temporary tax hikes was opposed by the *Guardian* and a variety of pro-tax progressive groups. McLear wouldn’t even admit that point or respond to it honestly.

And he’s certainly right that most polls show a majority of Californians don’t want new taxes. But these polls also show that people want continued government services, more investment in our neglected state infrastructure, and a whole bunch of other contradictory things.

That’s why newspapers and analysts around the world are looking at California, the world’s eighth largest economy, and wondering (as the *Guardian* of London headline asked Oct. 4): “Will California become America’s first failed state?”

In many ways, it already is. The question now is whether we’ll try to learn from and correct our mistakes. **SFBG**

Ryan Riddle contributed to this report.

From the past: Reagan, Vietnam, privatization, taxes, and more

While California was changing from the Golden State to the nation's biggest fiscal and political disaster, the *Guardian* was in the fight, pushing against privatization, against environmental destruction, against unconscionable wars ... and a few clippings from past issues

show how the paper predicted a lot of the major problems that have come to pass.

More clips from the past and PDFs of early issues are online at sfbg.com.

ON REAGAN AND THE FUTURE OF THE STATE

Our historic election

11/7/66

Reagan's stands typify the temper of the cause: he is on record, at various times, in opposition to the progressive income tax, Social Security, Medicare, the anti-poverty program, farm subsidies, the TVA, the Civil Rights Act, the Voting Rights Act, public housing, federal aid to education and veterans hospitalization for anything other than service-connected disabilities. How can a man or a movement govern the state of California with such a political philosophy?

ON THE THEFT OF PUBLIC ELECTRICITY AND THE RAKER ACT SCANDAL

How PG&E robs SF of cheap power

3/27/69

By J. B Neilands

A few months before he died last year, Franck Havener sat up in his bed in a nursing home in San Francisco and told me of how the Pacific Gas and Electric Co. swindled San Francisco out of hundreds of millions of dollars of cheap hydroelectric power. The story was incredible: PG&E and its political allies had defeated eight successive bond issues to establish a municipal electric system in San Francisco and grant city residents and businesses the benefit of low-cost power produced by the city's Hetch Hetchy water system in the Sierras. The result: San Francisco has to pay through the nose to PG&E for its power and the city loses about \$30 million a year in profits it would get from a public system.

ON THE VIETNAM WAR

BOMBING AND COST ACCOUNTING

1/20/67

When asked how the U.S. justifies continuing bombing near Hanoi, [Gen. William] Westmoreland replied that the primary purpose was not to halt infiltration, but to make the war "more costly" to North Vietnam ... If bombing is posited simply on the "cost" to North Vietnam, almost any target, military or civilian, can be justified.

ON CALIFORNIA'S WATER PROBLEMS

A *Guardian* inquiry into reclamation

5/19/67

By Paul Taylor

Gov. Ronald Reagan has now assumed leadership in the 80-year-old campaign of huge landowners to grab the West's most valuable resource: water.... At stake: hundreds of billions of dollars of public subsidies, the course of much future development in California and the perpetuation of concentrated political power that go with land and water monopoly.

ON THE PRIVATIZATION OF THE PRESIDIO

The Presidio power grab

1/12/94

A handful of big San Francisco corporations and institutions, including Pacific Gas and Electric Co., Transamerica, the California Academy of Sciences, and the University of California, are quietly positioning themselves for what could become one of the greatest public land grabs in modern U.S. history.

The corporate heavies, with the tacit support of the National Park Service, Rep. Nancy Pelosi, and the

ON SMALL BUSINESS AND JOB CREATION

THE HIGHRISE-JOBS MYTH

10/23/85

Small, locally-owned, independent businesses were responsible for virtually all of the job growth in San Francisco between 1980 and 1984, while employment at large downtown corporations declined, a study commissioned by the *Guardian* shows. The study, by Massachusetts Institute of Technology economist David Birch, directly contradicts the fundamental economic assumption that has guided city planning policy for more than two decades — that downtown office development is the primary source of job growth and economic vitality in the city.

ON THE SECRECY AND UNREPRESENTATIVE NATURE OF DRAFT BOARDS

Draft Boards — A *Guardian* probe

12/19/67

By Eugene S. Hunn

Draft boards make the most important decisions of young men in the country today. Yet the civilians who sit on these board — who decide whether

ON PROP. 13

The case against the Jarvis-Gann Initiative (Prop. 13)

5/18/78

Most analyses indicate that without replacement taxes, hundreds of thousands of California public servants would be thrown out of work (which is exactly what Howard Jarvis intends).... Vote for Prop. 13 only if you favor decreased government services (including cutbacks in everything from libraries to schools to street cleaning crews and possibly police and fire departments) and are fond of half-baked measures that favor the rich.

ON OVER-DEVELOPMENT AND MANHATTANIZATION

Manhattan madness

6/18/68

San Francisco is about to be demolished as one of the world's most uniquely beautiful and civilized cities.... Burton Wolfe's story discloses the little understood foundation of the Bay Area Rapid Transit system: that it is expressly designed to transform San Francisco into another Manhattan Island.

ON 9/11 AND THE IRAQ WAR

The legacy of war

3/26/2003

Bush's war represents a dangerous turning point for the United States, a statement that the world's lone superpower has no concern for international law or world opinion — and that wars of aggression, aimed at getting rid of a leader the U.S. government doesn't like, are perfectly acceptable conduct. That will be Bush's legacy, and it will take a long time to repair.

a youth should go to college, get a job or fight in the jungles of Vietnam — have remained anonymous both to the youth and to all but the most persistent questioners.

ON THE PARALYSIS OF THE CALIFORNIA LEGISLATURE

DROWNING IN SLEAZE

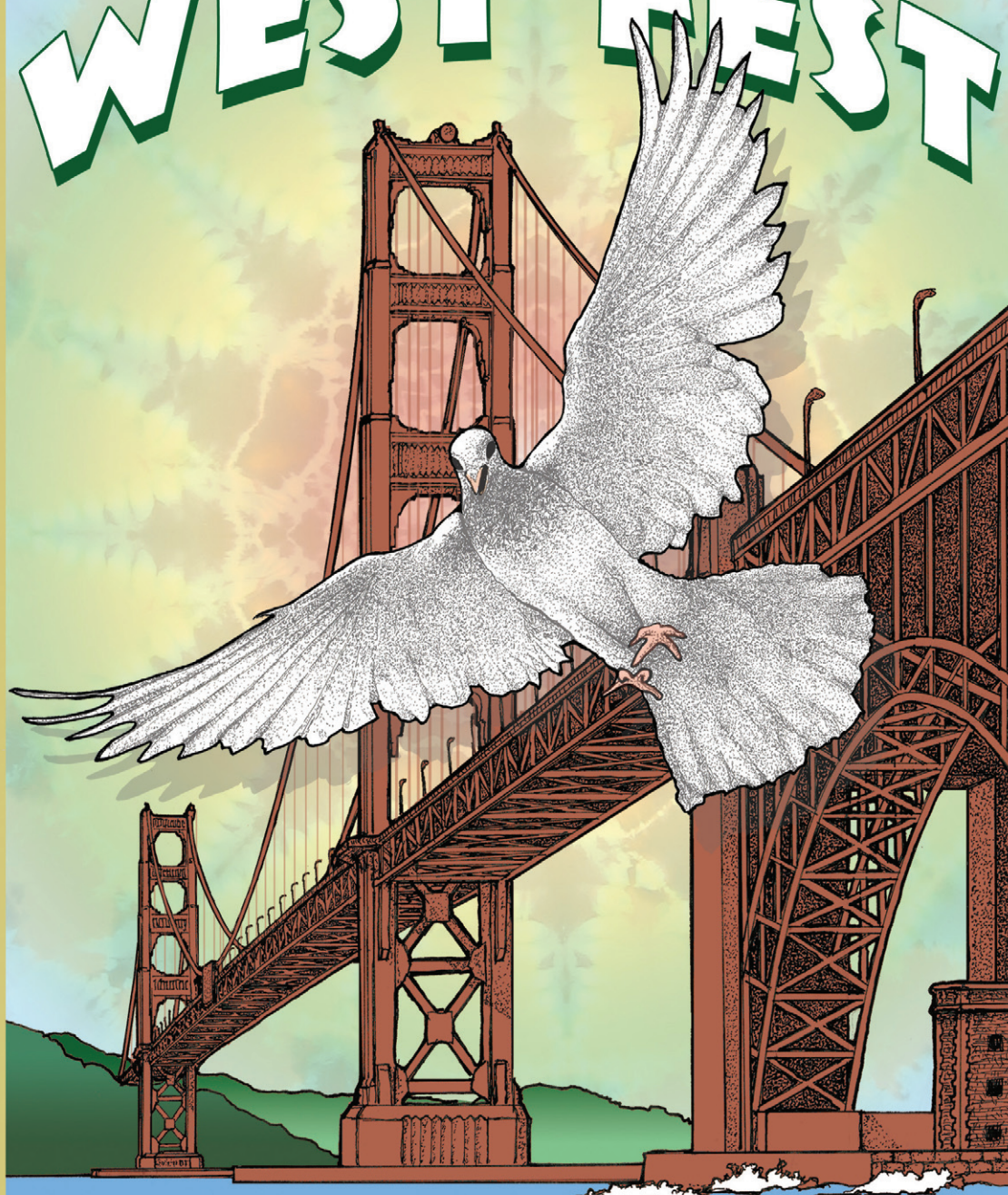
9/27/98

The California Legislature is drowning in sleaze. It is so choked with special-interest money — campaign money, attorney's fees, speaker's fees, lobbying money and a lot more — that it's virtually impossible to make a clear decision on any major issue.... Instead of making public policy, the Legislature has become a giant regulatory agency, focusing much of its time on often mundane issues that mean a whole lot of money to some major business or industry.

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CYNTHIA ROBINSON (SLY AND THE FAMILY STONE)
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PHOTOS BY RORY MCNAMARA



Buns and the city

By Paul Reidinger
paulr@sfbg.com

DINE In our hamburger-challenged city, the Mission District would not seem to be a particularly promising place to go burger-hunting. The hamburger is the “all-American” statement food, while the Mission is many things, but probably not “all-American.” Among the most conspicuous burger outlets in the Mission is Whiz Burger, which has held down the corner of 18th Street and South Van Ness since time immemorial and even has a parking lot, as if Arthur Fonzarelli might soon be rolling up in a ’57 Chevy. I have eaten Whiz burgers from time to time, but I don’t remember them — and, in fact, not remembering the hamburgers one has eaten in San Francisco seems to be a central fact about eating hamburgers in San Francisco. They are, generally speaking, forgettable at best.

Why this is so remains a mystery to me. Part of the answer might involve the local tendencies toward preciousness and fuss — obsessing about the pedigree of the meat and the bun (ciabatta? focaccia? baked with organic flour?) and the fancy cheese on top, or the exotic bacon, or the foie gras. All these grand touches are ruinous. A hamburger should not

be complicated or fussy. The meat should have fat in it and be adequately salted. The soft bun should be buttered and toasted or griddled a little. Maybe a slice of cheese; the best cheese is wrapped in plastic sheets. Nothing says “American” quite like plastic.

Because the Mission is such a gaudy potpourri of ethnicities, styles, and foods, eating a hamburger there could be seen as a particularly pathetic sort of defeat. You could have had dosas or pupusas or rendang curry for the same money, maybe less. On the other hand, maybe there’s an ironic appeal, and maybe that’s the bet placed by **Urbun Burger**, which opened recently in the heart of the Valencia Street scene in a space that once held Yum Yum House.

The aesthetic makeover, it must be said, is sensational, with a spic-and-span factor Ray Kroc himself would approve of. Despite the deepness and narrowness of the layout, there is a sunniness to things. Under the cashier’s station at the back is a panel of ceramic tiles in mod colors, while the tables sit on gleaming stainless-steel (or chrome) stems. Seating choices are unexpectedly vast; there are tables with taverna chairs, tables with barstools, and a long counter with barstools.

The turkey burger is to hamburger cookery what fish is in other kitchens: it is the test. A good turkey

burger, like a good fish dish, doesn’t just happen. Turkey is unforgiving. It dries out easily and doesn’t taste like much. The best news I have to give about Urbun’s turkey burger (\$7.75) is that the fries (\$2.75) were excellent — tender-crispy, near-molten inside, well-seasoned. But the burger itself was rather dry and lifeless inside its glossy (egg-washed?) bun. Had the kitchen failed to take the necessary remedial steps of adding at least egg yolk, and maybe some oil, to the ground meat? A slice of pepper-jack cheese struggled to make itself noticed, while the restaurant’s signature urban sauce was a little too soupy to bring deliverance. But the fries!

While you can also get a vegan (although not a turkey) burger at **Mission Burger**, the real burger (\$8) here is of beef. And not just beef but a blend of short rib, brisket, and chuck (all from Harris Ranch), none of which are exactly lean cuts. Plus, the patties are seared in beef fat. So moistness and flavor are not issues.

Neither is the setting, because for all practical purposes there is none. Mission Burger isn’t a restaurant, per se; it’s a kind of station at the end of the meat counter in the Duc Loi supermarket. You find it by locating the sign taped to an exhaust hood, as if the hood were a piece of oversized junk waiting on the sidewalk for a bulk-item collection by the trash company. Seating? There is a small family of low benches squatting against one wall, as if in the lounge of a forlorn regional airport.

You probably don’t want to sit there. Mission Burger is fundamentally a takeout operation, but also a made-to-order one.

But one of the virtues of a genuine fatburger is that it travels well. As insurance, the brioche-looking bun is lined with jack cheese, spicy caper mayonnaise, and a slathering of caramelized onions. This combination isn’t exactly coherent, but it is tasty. Plus, there are fries, and they are as good as McDonald’s fries used to be back in the day when they were fried in beef tallow. For a bit of color: coleslaw made with red cabbage. It’s appealingly creamy, although that doesn’t do much for the calorie count — not that it matters in the shadow of Mount Fatburger. Could it be the highest point in the Mission? **SFBG**

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Pears and pairings

By L.E. Leone

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CHEAP EATS

There's that stretch of Fillmore Street between the Western Addition and Japantown. I'm rarely there, but when I am, it amazes and amazes me how otherworldly it increasingly becomes. Chains, boutiques, chains ... It's so sort-of centrally San Francisco, yet you forget where you are and can easily become disoriented.

Or worse: disillusioned.

I have started out looking for a bite, and wound up desperately turned around, trying in vain to get back on a freeway that isn't there, never was, and never will be.

Why does it look like this, and what does it look like? A cross between the worst of New Mexico and the best of Iowa. I don't know. I'm redisoriented, just thinking about it.

It's not that I can't decide. I can: I want everything both ways.

And there I was, on my pointless way from point A to point B, and I needed a little something to chew on in my car.

Did I tell you I was studying German? Yep. It started last spring after the first time I said bye-bye to my bilingually bisexually both-gendered and many-named new lover Romea at the airport. I wanted to be able to say, basically, I love you, but a million different ways, and in German. So I haven't stopped studying since, although my goals have changed a little.

Or I should say broadened.

But I practice in my car, a lot, and the other day I accidentally said to Crowdad in English, in a kitchen in Berkeley, without thinking, "Can I this pear eat?"

Which, when I realized what I'd done, thrilled the bejesus out of me. The sentence was grammatically perfect, in German, and the pear, unblinkingly granted by Crowdad, was delicious and crisp.

I used to only like pears that made my gums bleed. Now I like all kinds. Not yet ready ones, the over-ready yellow ones that bruise when you look at them, Asian pears ... Pears are good. And this one was perfect, just like the grammar that got me it.

And got me out of my Fillmore Street predicament. Which, saying so ...

Well, there's a barbecue place

there I think, but I didn't see it. And then at the last minute, just as I was about to lose my sense of reality forever and ever and become a duck — about a block from Geary and, therefore, Japantown — I started to see one or two realistic looking Korean joints, and this: the Fillmore Mexican Grill & American Deli.

A burrito would be just the thing. I love eating burritos in my car, because then you find the beans and rice and things in the cracks between seats, or under them, many months later, and remember. And, too, there was an open parking space right in front, which meant I could leave the car unlocked and wouldn't have to worry about anyone stealing my dirty soccer socks and unspit sunflower seeds.

Cavalierly did I step up to the counter, where I was immediately unhorsed by the appearance of an Asian woman who took my order and, in so doing, made my day. A lot of people would be put off by Asian-run Mexican grills, or vice versa. In fact at one time in my life I might have been guilty of similar small-mindednesses. Now I cherish such plot-twists, and for years have secretly wondered how the sentence "What kind of beans?" would sound with an Asian accent.

So I ordered my burrito.

"What kind of beans?" she said.

I swooned, and pretended not to understand so she would say it again, but instead she only listed my choices: pinto, refried, etc.

I said, "Refried."

They only had one kind of salsa, which was green and good. And the chips were freshly homemade, or at least seemed so, which is all that really matters. And some other things.

Oh, it was a pretty good burrito.

It was alright. Nothing otherwise special, except I should point out that one of their meat choices (the one I got) is chicken and steak, and another is steak and prawn, and still another is salmon and prawn.

These are a little more expensive, yes, but, you know, so is life when you are Gemini. **SFBG**

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WEDNESDAY
OCT. 21

FILM
Artists' Television Access Film and Video Festival
The three-day Artists' Television Access Film and Video Festival is projected to be an experimental visual orgy shot by "emerging and established artists from all over the world." The festival kicks off with a free workshop and panel discussion on the exhibition and distribution of experimental films, followed by two days of shorts with subjects as disparate as pregnancy, anadromous fish, the death of analog, old folks exercising, meth, robot love, and the Outback. The line between "emerging and established" can be as crucial and blurry as the interpretation of "experimental" in terms of good and bad art. But with 17 films ranging from two to 11 minutes, it's likely you won't have to suffer too long through that annoying self-expressionist piece that always seems to find its way into festivals like these. Tip: Thursday's slate looks best. **(Spencer Young)**

Through Fri/23
7:30 p.m., free-\$10
Artists' Television Access
992 Valencia, SF
(415) 824 3890

ata@atasite.org
VISUAL ART
"Think Before You Pink"
In October — National Breast Cancer Awareness Month — pink is everywhere. To support the cause, we proudly don ribbons and buy pink decals, trinkets, and jewelry to show our support for the movement against breast cancer. After all, our money goes toward research to find a cure — or does it? "Think Before You Pink," a month-long exhibit at Aretha's benefiting Breast Cancer Action, features Bay Area and New York City artists who've come together to spread the word that those pretty pink souvenirs may be more about earning money for the companies that manufacture them than the cause itself. The show's thought-provoking works include Torrie Groening's "This Elixir, It Won't Fix Her," which depicts a giant, frothy bouquet of pink-abilia being funneled through a spout into a tiny teacup. **(Jana Hsu)**

Through Oct 31
Gallery open Tues–Fri, 11 a.m.–6 p.m.; Sat, noon–5 p.m., free
ArtHaus
411 Brannan, SF
(415) 977-0223
www.arthaus-sf.com

MUSIC
Blind Pilot
If rock journalists have taught us anything over the past year, it is that indie-folk is officially *in*. From Miami to Minneapolis, kids are rocking flannel, growing beards, and feverishly cutting the legs off their pants — think Eddie Vedder circa 1992. And it doesn't stop there. Indie rockers nationwide are Craigslisting their Moogs and buying banjos and mandolins. Though Portland, Ore.'s, Blind Pilot may seem like the kind of dastardly bandwagon-jumpers it's prudent to avoid, in reality the group has been crafting peppy, polished indie-folk since 2005. The introspective lyrics and rich melodies that pepper their 2008 debut, *3 Rounds and A Sound* (Expunged), will delight fans of dusty, rustic nu-folk groups like Bowerbirds and Other Lives. Onstage, the group, which recently grew from a duo to a sextet, exudes exuberance and infectious energy, further staking their claim as one of the truly exciting young folk bands around. **(Daniel Alvarez)**

With Low Anthem and Mimicking Birds
8:30 p.m., \$16
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

THURSDAY
OCT. 22

EVENT
Mask-making and movie night
Are you scared of crafts? Does the word "fabric" remind you of Jo-Ann Fabrics and the buzz of fluorescent lighting as you sit waiting for your mom to figure out (or plot) your next hideous outfit? Well, thanks to the awesome folks in charge of Indie Mart, the art of DIY crafting has never been more fun or eccentric than San Francisco's new art space, Workshop, located in the Western Addition. Workshop promises to teach you how to sew, how to be a punk rocker pumpkin carver, how to make wooden window boxes, how to make damn good bloody Marys, and plenty of other how-tos. They host movie nights too, and next up is *The Lost Boys* (1987), which will follow a mask-making workshop for all ages. Impress your friends with a craft-tacular mask that will come in handy Halloween night when you're too drunk and too poor to care about a costume. **(Lorian Long)**

Workshop, 5 p.m.–7 p.m., \$16
The Lost Boys, 9 p.m.–midnight, \$5
Workshop
1798 McAllister, SF
(415) 705-8745
www.workshopsf.org

FRIDAY
OCT. 23

DANCE
Alonzo King LINES Ballet
These days you don't go to see LINES Ballet because of Alonzo King's approach to ballet. We have all become familiar and appreciative of his choreographic style and the singularity of his vision. King is in a period of his creative output where he looks for artists whom he wants to collaborate with. Mostly they are African and Indian musicians — prominently among them are Pharaoh Sanders, Hamza El Di and Zakir Hussain. For his latest premiere, he switched continents to work with edgy New York City jazz-pianist Jason Moran who will perform live on the first weekend. The still-untitled premiere will be paired with one of King's rare atmospheric pieces, *The MOROCCAN Project* (2005), which he set to Berber music. When first seen, it suggested a sense of community that both welcomed and excluded the stranger. **(Rita Felciano)**

Through Nov 1
Tonight, 7 p.m.; Sat/24 and Oct. 28–31, 8 p.m.;
Sun/25 and Nov. 1, 5 p.m., \$25–\$85
Novellus Theater, Yerba Buena Center for the Arts
700 Howard, SF

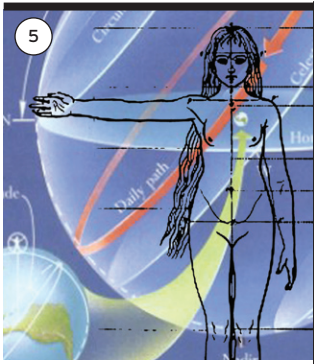
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www.linesballet.org

COMEDY
"Michael and Michael Have Issues: Live"
Everyone has issues, but few of us are brave enough to admit that in public — let alone proclaim said issues in the title of a TV show. Kudos to Michael Showalter and Michael Ian Black, who air their dirty laundry on the Comedy Central series *Michael and Michael Have Issues*. Sure, it's probably all an act, but who's to say the two really don't get along. You can judge for yourself when the Michaels perform live at Oakland's Fox Theater. For those who haven't seen the show — and aren't familiar with previous projects like *The State* and *Stella* — expect obscure humor, quirky gags, and fake (or is it?) bickering. **(Louis Peitzman)**

8 p.m., \$29.50
Bimbo's 365 Club
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com

SATURDAY
OCT. 24

DANCE
Rebecca Pappas Dance
In the early part of the decade, Rebecca Pappas'



(1) Kenney Mencher's *Think Pink* appears in "Think Before You Pink" (see Wed/21); (2) Alonzo King LINES Ballet (see Fri/23); (3) Marissa Nadler (see Tues/27); (4) Nurses (see Tues/27); (5) logo for the ATA Film and Video Festival (see Wed/21); (6) Rebecca Pappas Dance (see Sat/24); Michael Ian Black and Michael Showalter (see Fri/23); (8) Blind Pilot (see Wed/21)

ALONZO KING LINES BALLET PHOTO BY RJ MUNA; NURSES PHOTO BY NILINA MASON-CAMPBELL; REBECCA PAPPAS DANCE PHOTO BY ANDRE ANDREEV; SHOWALTER AND BLACK PHOTO BY MARTIN CROOK; BLIND PILOT PHOTO BY JAY BLAKESBERG

work popped up in odd little places, often on group programs. Her pieces were usually off-kilter, witty but also subversive. One summer she put what looked like a hundred people on the Metreon's balcony for a noon performance. Gesturing wildly, you weren't sure whether those good folks were about to jump over the railing, but that balcony has looked boring and deserted ever since. Pappas appeared to be what is politely called "a promising talent." Then she disappeared, to grad school in L.A. as it turned out. Now she is back for three performances of "Monster," her multimedia piece that looks at the liminal space between being human and subhuman. The work is presented in connection with an exhibit on the work of Maurice Sendak, a master of the monstrous himself. **(Felciano)**

Tonight, 8 p.m.; Sun/25, 2 and 5:30 p.m., \$25
Contemporary Jewish Museum
736 Mission, SF
(415) 655-7800, www.thecjm.org

FILM

The Texas Chainsaw Massacre 2

Just when you thought it was safe to go back to the (midnight) movies, Peaches Christ returns! Her Midnight

Mass may have ended its 12-year run this summer, but the glamstress of ceremonies couldn't be expected to sit out Halloween horror-movie season — especially when the flick of choice is Tobe Hooper's *Texas Chainsaw Massacre 2*. While the 1974 *Chainsaw* is a bona fide terror classic, its 1986 sequel is more of a camp classic, with wild-eyed star Dennis Hopper chasing the BBQ-happy family through underground tunnels as a screeching, most unlucky DJ named Stretch does her best not to become a three-course meal, or Leatherface's girlfriend (it's debatable which would be worse). Peaches ups the ante with a "Massacre Spectacular" (drag queens with chainsaws!) and a chili cookoff — though everyone knows *TCM 2*'s Sawyers (get it?) make it the best. Dog will hunt! **(Cheryl Eddy)**

Midnight, \$13
Bridge
3010 Geary, SF
(415) 751-3213
www.peacheschrist.com

MUSIC

Cannabis Corpse

It's tempting to write Cannabis Corpse off as a gimmick. Their name is a weed-themed pun on classic Tampa, Fla., death metal band Cannibal Corpse. Their

song titles are weed-themed puns on Cannibal Corpse song titles: "Hammer Smashed Face" becomes "Reefer Stashed Place." But despite the Chong 'n' bong humor, the Richmond, Va., quartet produces some seriously good music, full of raw blast beats, guttural vocals, and murderous, old-school riffs. As so-called "deathcore" bands continue to move units with lame keyboard textures and five-breakdown songs, take this opportunity to see someone do death metal the right way. **(Ben Richardson)**

With Ramming Speed and Acephalix
10 p.m., \$7
El Rio
3158 Mission, SF
(415) 282-3325
www.elriosf.com

MUSIC

Scarface

Sorry, rest of America, hip-hop is sick of you, and it has found its new home. Currently splitting its time between Miami, Atlanta, Louisiana, and Texas, its old lovers — New York City, California, Chicago, etc. — are left wondering what happened. What did they do to deserve this? It wasn't about what *they* did. It was about what artists like Houston's Scarface did. Getting his start in the mid '80s — 20 years before Mike

Jones, Paul Wall, and the gang had the whole world "Tippin' on four fours" — 'Face (nee Brad Jordan) began turning heads by weaving brutally stark, often heart-wrenching tales of life, death, love, and hate on the mean streets of his unfashionable city's South Side. He gained notoriety with his first group the Geto Boys, and his 1994 solo, five mic-earning LP *The Diary* (Rap-A-Lot) exploded nationwide and inspired a new breed of Southern-bred whippersnappers like TI, Young Jeezy, and Lil' Wayne, who simply finished what Scarface started. **(Alvarez)**

With Goodie Mob
9 p.m., \$36
Fillmore
1805 Geary, SF
(415) 346-6000
www.livenation.com

TUESDAY OCT. 27

MUSIC

Alela Diane and Marissa Nadler

East Coast and West Coast make sweet music together as Californian Alela Diane and Bostonian Marissa Nadler sing like sirens for a very chill night at the Rickshaw Stop. Channeling a mix of Joan Baez, Kate Bush, and modern gals like Emily Haines and Cat

Power (if Cat Power played with sprites rather than spirits), Diane and Nadler create folksy dream pop tinged with Southern gothic storytelling and Americana heartbreak. Their lo-fi sound is more earthy than raw, and this ethereal simplicity is both mysterious and familiar as the two singers move beyond any easy category like freak-folk. It's a shame Diane and Nadler weren't around to kick Sarah McLachlan out of the Lilith Fair chair. **(Long)**

8 p.m., \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

MUSIC

Nurses

As a band of wanderers simply in search of a place to call home, the Nurses have tramped across Idaho, California, and Chicago through the years with their musical dreams leading the way. Although this furry, Pavement-approved trio has finally sniffed out the stomping grounds of Portland, Ore., one can hear their nomadic past all over their sophomore album *Apple's Acre* (Dead Oceans). Songs about longing to get back home are crafted using only what they could scrounge up along their myriad journeys: jangling tam-

bourines, out-of-tune pianos and organs, and sometimes a lone drum or two — not to mention reedy whistles and layered vocals that sound like they came out of a dream. With this less-is-more ethos that forms their beautifully original and varied barebones psych-rock sound, one almost hopes the Nurses keep their souls restless for the rest of us. **(L.C. Mason)**

With Le Loup and French Miami
9 p.m., \$12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107 or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

PERFORMANCE
09-10

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Alana Denton. Photo: Alice Shaw

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FILM/VIDEO
09-10

**PINK CINEMA REVOLUTION:
THE RADICAL FILMS OF
KOJI WAKAMATSU**

US Premiere
SHINJUKU MAD
Thu, Oct 22, 7:30 pm & Sun, Oct 25, 2 pm
A father searches Tokyo for "Shinjuku Mad," who killed his son for the sake of an uncertain social revolution. (1970, 66 min, digital video from new HD master)

US Premiere
SEASON OF TERROR
Sat, Oct 24, 7:30 pm
Two cops monitor a student militant who begins a revolutionary act far more extreme than anyone expected. (1969, 78 min, digital video from new HD master)

UNITED RED ARMY
Thu, Oct 29, 7 pm
The true story of the extreme-left United Red Army who lynched each other during group "self-criticism" sessions and found themselves in a ten-day police stand-off that shook Japan in the early 70s. (2007, 190 min, 35mm)

Photo: Masahiro Kamegawa (c) Wakamatsu Production

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Events and discussions are free for ticket holders of any *November* performance.



ACT-SF.ORG/INTERACT

arts + culture

Vinyl is making a comeback at record stores, but what about dancefloors? Bassnectar (left) and video turntablist Mike Relm present two points within contemporary DJing's 360 degrees of transition.



DJing in the digital age

Does the future of turntable DJing lie in the balance?

By Michael Krimper
arts@sfbg.com

MUSIC The laptop has become the principal tool for DJ performances. At shows, you can catch a glimpse of the Apple logo glowing almost sentimentally to the bass. The DJs' eyes peer back and forth from screen to turntables as she or he manipulates equipment like a robotically engineered Vishnu. Well, unless he's using just a laptop. Much has changed in the DJ world. Technological advances have challenged skill-based hierarchies and effectively thrown into peril the once essential roles of turntables and vinyl.

In the winter of 2001, Serato Audio Research — a little-known company based in New Zealand — released vinyl emulation software called Final Scratch. The software, commonly referred to as "Serato," allowed users to physically regulate the playback of digital audio files

on the turntables. In simpler terms, it allowed users to play and scratch any MP3 as if it were a record. But what really set Serato above other audio-mixing technology was its digital interface, which displayed visual cues, making fundamental DJing skills easier to master. No more need for a massive record collection, or an ear for beat matching, or a talent for juggling breaks.

The rapid digital evolution of DJing is strident to those with an attachment to vinyl. "I was blown away when I went to a younger DJ's house, and he had a setup but no records," says left coast megamix master DJ King Most. "That's almost like a painter who just illustrates on a computer and doesn't own an easel or set of brushes." Most still takes advantage of Serato's undeniably helpful capabilities: for one, it allows him to play edits and remixes without pressing them to wax, so he can travel without carrying 100 pounds of plastic discs. Nonetheless, the democratization of DJing has saturated the social milieu with hobbyists and

amateurs. "Anybody with a laptop now DJs; anybody with a beat making-program makes beats; anybody with a camera makes videos for YouTube," Most says.

In only a few years, completely digital DJing has not only become popular but dominant. Now all you need to blend and manipulate prerecorded sounds is a laptop and music production software, Ableton Live being the most popular program. Old school analog equipment is being abandoned. But while Ableton allows non-DJs to make up for their lack of experience and skill, it also enables a whole new range of options for the creative-minded. "The sport is not about matching beats from one record to the next, back and forth for two hours," explains experimental electronic musician Bassnectar. "In fact, now there is no sport — just an ongoing explorative relationship with the balance of shades of intensity between groups of people and waves of sound."

Bassnectar (a.k.a. Lorin Ashton) wholeheartedly embraces the inchoate freedom spawned from new audio technology. Infamous for creating compelling live laptop performances, he's attuned to the aesthetic possibilities of mixing, modulating, and transforming sonic elements. "Ableton Live makes it possible to execute real-time remixes and mashups of any sound or song, with less than five seconds of prep time,"

he says. "It allows for limitless combinations and recombinations." Those open-ended horizons might prove daunting for artists who prefer restraint when shaping their creative work. But Bassnectar faces the challenge head-on, affirming his commitment to innovate and improvise by channeling the power of the machine. "It's like being a stand-up comedian, where you can seamlessly weave together every funny joke ever told, and tell it in any language, accent, or context while adding sound effects and mastering it all on the spot."

Despite exciting new approaches to laptop DJing, many DJs still choose the turntable as their primary vehicle of expression. A few musicians demonstrate that the turntable's creative avenues are far from exhausted. San Francisco funk outfit F.A.M.E. (Fresh Analog Music Experience) christened themselves after their corporeal approach to making soulful, hypnotic music. The funksters of F.A.M.E. — Max Kane, Teeko, and Malaguti — embrace the turntablist and battling tradition of using the wheels of steel as a musical instrument to experiment with melody, rhythm, and editing. "[The turntable] is a huge sound manipulator," Teeko says. "You're putting a record on a turntable and you can touch the sound, transpose it — you have control of the textures of time and space. It's very intimate."

CONTINUES ON PAGE 24 »

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Makin' me itch: The state of DJing changed in 2001, when Serato first introduced vinyl emulation software.

DJing CONT>>

Teeko and Max Kane both use the Vestax Controller One turntable, for which Teeko provided design input. The Controller One is a sleek model with MIDI (musical instrument digital interface) control, memory, and customizable keyboard buttons for modulating textures and harmonies. "It's allowed us to play with the turntable like we always dreamed," says Teeko. F.A.M.E. incorporates the turntable imaginatively, with a full-fledged electronic funk setup of MPC drum machines, synthesizers, effects modulators, and Vocoder. It's the defining element that makes their live performance provocative, as a thick haze of warm boogie grooves is coarsely flipped by the scratching of records. "I couldn't see myself giving up the turntable" says Max Kane. "The turntable has driven us, [it's] our hunger for wanting more. The turntable is what you will look at and say, 'Wow, this is something that I haven't seen or heard before.'"

Video turntablist pioneer Mike Relm also learned the ropes of DJing on the Bay Area battle circuit. He refined his artistry doing extended opening sets for live acts, bringing a skill for party rocking and a flair for pathos to virtuoso scratch DJ techniques. But even that lost its appeal. Relm yearned to study film and direct his own narratives from scratch. Then, in 2004, Pioneer released DVJ turntables, allowing the physical playback and manipulation of DVDs. "All of a sudden, I could combine all the things I loved and make a show out of that," Relm says. "That was always science fiction to us. We would think, 'Man, imagine if you could scratch a VHS tape or something. That would be dope ... but

it will never happen.' And now it's even better."

DJs or VJs experimenting with audiovisual performance are a fairly new species in the nightlife arena. Sometimes they're booked only because of their novelty. Many VJs play solely music videos, train-wrecking imagery of Biggie Smalls and Lady Gaga to intoxicated gawkers rendered motionless by the phantasmagoria onslaught. But Relm doesn't create a spectacle so much as a theatrical collage that implicates the audience. His shows make reference to a dense pop landscape peopled with TV shows, film clips, music videos, and random bits of cultural nostalgia that connect the audience. "I like the pace of a concert," explains Relm. "It stops to give the audience time to react, take a break, talk among themselves for a second, tell jokes — so you get a lot of emotions."

In Relm's view, and in the view of every musician in this piece, technology is only as good as the expressive and artistic quality it facilitates. Eric San, a.k.a. the gifted producer and turntablist Kid Koala, frames it most succinctly. His words might as well become an aphorism in the DJ world, if not within any art form struggling to come to terms with its digital mutations. "It's not what machines you're using, but what you're making with those machines," says San. "It's never about letting the machine do the work for you, but rather that you need to master the machine and speak through it." Amen. **SFBG**

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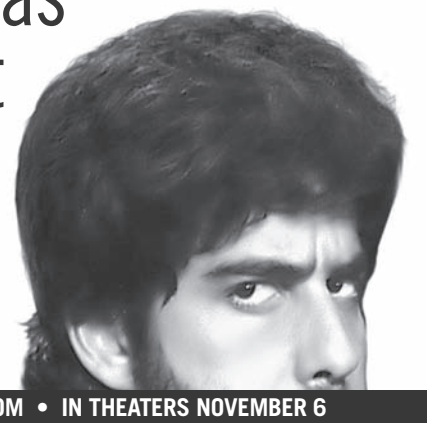


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Park life — and 3,000 guitars

David Hilliard and Narada Michael Walden on the spirit of West Fest

By Johnny Ray Huston
arts@sfbg.com

MUSIC Golden Gate Park has once again become a nexus for huge music concerts. The massive scope of events such as Outside Lands can't help but evoke the legacy of San Francisco in the 1960s, when musical gatherings were not only abundant, but a definite inspiration behind concerts elsewhere — especially Woodstock. With West Fest, organizer Boots Hughston and an extensive lineup of musicians and participants are paying tribute to Woodstock's 40th anniversary. But they're also bringing a sense of living history to a place where new generations of music lovers — some of whom knowingly or unknowingly admire contemporary acts influenced by the Woodstock era — regularly congregate.

Politically speaking, it's especially important to bridge a sense of then and now. One person who will be doing exactly that is David Hilliard, former chief of staff in the Black Panther Party, author of many books, and current-day teacher. "Our purpose was always to ensure that art was part of our revolutionary political process," says Hilliard. "I dispatched members of our chapter to Woodstock '69 as a gesture of solidarity to the counterculture movement. We were the comrades of the hippies and yuppies and Peace and Freedom Party. We had the support of people like John Lennon — that was our constituency. It makes sense that we should be included in a celebration of this momentous event."

Hilliard has no problem connecting his message to the present

— especially because the present includes some tell-tale problems. "I have to talk about the contemporary issue of millions of people who have lost their homes to foreclosure," he says, when asked about the subjects of his West Fest speech. "And isn't it ironic that universal health care is the chief issue of the day, because we were devoted to free health care — it was central to our program."

Hilliard isn't especially inspired by contemporary hip-hop, aside from Talib Kweli and a few other conscious artists. When asked whether the music of the moment approaches the political intensity of hip-hop's Public Enemy era, he answers with a "hell no" that is as strong as it is quick, adding, "The whole industry has been reduced to a few artists who make it because they come up with songs about the latest dance."

This doesn't mean that Hilliard and his contemporaries don't have a hand in politicizing popular culture and youth culture in ways big and small. Black Panther Minister of Culture Emory Douglas currently has a solo exhibition at the Museum of Contemporary Art in Los Angeles, and Hilliard takes part in projects like the South L.A. Road to College, which teaches South Central L.A. youth about the Panthers and their history while preparing them for college. HBO is developing a six-hour series on the Panthers based on Hilliard's 1993 book *This Side of Glory* and Elaine Brown's 1992 autobiography *A Taste of Power: A Black Woman's Story*. "We are proud to be working with Carl Franklin," Hilliard says, referring to the series' director, whose undersung 1992 classic *One False Move* renders in truly disturbing human terms the kind of

drug violence that 1994's *Pulp Fiction* treats as entertainment. "We need a year to tell this story [in a series], but we'll take six hours and hope that it will inspire people to tell the story more often."

West Fest's wildest musical element has to be an attempt to outdo the *Guinness World Book of Records'* current entry for Largest Guitar Ensemble via a 3,000-or-more-guitar rendition of Jimi Hendrix's "Purple Haze." A chief force leading this effort, the producer and musician Narada Michael Walden, is also performing a set in honor of Hendrix later in the day. "Jimi Hendrix was the highest-paid performer at Woodstock, the most sought-after at the time," Walden points out from his base at Tarpan Studios in San Rafael. "A lot of the music he played at the festival — "Jam Back at the House," "Villanova Junction," "Isabella," "Fire" — is in obscurity because we only hear "Purple Haze" and "Foxy Lady." I wanted a chance to play some of the songs Jimi played at Woodstock that we don't get to hear."

Moreover, working with musicians such as Vernon Ice Black, Hendrix's bassist Billy Cox, and some special guests, Walden hopes to tap into the political subtext of Hendrix's music at West Fest. "He didn't just want white fans or black fans, he wanted to reach everybody," Walden says. "He tried his hardest by doing "The Star-Spangled Banner" in a way in which you heard the bombs exploding. He'd been a paratrooper jumping out of airplanes, and he wanted our nation to wake up to what we were doing, all the needless killing in Vietnam."

If anyone can corral 3,000-plus guitarists into making something

musical, it's the energetic Walden. He's the producer behind the hits that made Whitney Houston and Mariah Carey into stars, and before that, the gorgeous pop R&B songs by teenage Stacey Lattisaw ("Let Me Be Your Angel," "My Love") that no doubt inspired those divas-to-be to work with him. "My first solo album [*Garden of Love Light*] in 1976 was produced with Tommy [Tom] Dowd," he remembers, when another legendary musical force who turned away from the U.S. military is mentioned. "I spent months and months recording with him and learned first-hand from him. He was really here to do what he did — only a few people understood how to compress music for radio in a way that it could still live and breathe. He knew how to take the queen of soul, Aretha, and give her a Southern sound with a vibrancy that allowed all people everywhere to feel it. That's the genius — not just the musical side but the scientific side — of Tom Dowd."

The life stories of men such as Hendrix and Dowd — who abandoned atomic work on the Manhattan Project for the studios of Atlantic Records — are still applicable today. After all, this is an era in which Barack Obama calls for more troops in Afghanistan and wins the Nobel Peace Prize. Amid the potential and contradictions invoked by such a circumstance, Walden's Hendrix-inspired endeavors and Hilliard's speech at West Fest are worth hearing. **SFBG**

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Once upon a time in England

Bronson's notorious subject inspires a star-making performance

By Dennis Harvey
arts@sfbg.com

FILM Some roles wring from an actor something they never had before, or might again. Who now recalls Eric Bana's Aussie sketch comedian startlingly reinvented as bulked-up *Chopper* (2000), that native continent's most notorious psychotic extortionist-killer-jailbird-celebrity autobiographer? Bana killed — more vividly than in any part serving his subsequent, slightly bland Hollywood leading-hunk status.

Tom Hardy is another handsome bloke at risk of looking competent and versatile without fully impressing. Yet here comes *Bronson*, a film (and role) highly analogous to *Chopper* — offering up a dramatized “Man. Myth. Celebrity” (as per its ad line) of actual “worst prisoner in Britain.” The real Michael Gordon Peterson, better known as “Charles Bronson” (a PR-minded friend fitted the *Death Wish* star as nom de notoriety), was

an extreme anger-management case whose working-class struggle ended when he robbed a post office in 1974.

As the film details, prison spectacularly agreed with the then 22-year-old “Bronson.” (At one point he was briefly released because his in-house mayhem was simply costing the government too much.) He enjoyed the tension and violence — between himself and fellow inmates as well as guards — so much that he got sent to a high-security psychiatric hospital. Worry not: even drugged to the gills, he managed to create ruckuses that won national attention. Shaved, tatted, and ‘roided (OK, maybe it was just hard work) up for the part, Hardy has a field day.

This is the second English-language directing effort by Dane Nicolas Winding Refn, of the crime-drama *Pusher* trilogy starring the formidable Mads Mikkelsen. His next film, *Valhalla Rising* — again with Mikkelsen — is a Viking survivalist tone poem, less action-adventure than *Aguirre, Wrath of God* (1972).

Bronson is, by contrast, utterly



Tom Hardy plays the ruckus-raising title character in *Bronson*.

PHOTO COURTESY OF MAGNET RELEASING

revved up in a way that's showy but not at all dumbed-down. Hardy's prankster-rageaholic portrayal emerges amid several flavors: ironic Pulchinella à la contemporary music-theatre sensation Anthony Newley (*Stop the World — I Want to Get Off*); Tom of Finland bad-muscle-daddy fantasy (complete with nervously “gay” undercurrent); and adrenaline exercise of mainstreamed, po-mo directorial testosterone.

The frequently full-frontal Bronson (here definitely a shower, dunno about the growing) is a protagonist of scarifying ingeniousness and overpowering egocentrism. He's a diamond-polished metaphor — miscreant, clown-star, possible bipolar case, all that and less. But Refn's film itself is pure cinematic inspiration at

least half-transcending even a case of snarkish homophobia (Bronson's most insidious foes are his most snarkily friendly) as you haven't seen since ... well, *Chopper* maybe?

The elements theatrically winking at themselves lowline a package whose self-conscious dazzle betters any Brit crime flick in decades — not at all excluding anything by that flash pony Guy Richie (whose forthcoming Arthur Conan Doyle desecration we will never speak of again). It's perhaps the most nastily great, stylish English gangster-type movie since *Sexy Beast* (2000) or *Gangster No. 1* (2000), with an equally, heedlessly past-ordinary-pharmaceutical-help id as protagonist. **SFBG**

BRONSON opens Fri/30 in San Francisco.

VICIOUS SKATE: A VISIT WITH PRODIGIOUS PRIMORDIAL PAINTER HENRY GUNDERSON

VISUAL ART Like many artists, Henry Gunderson, a 19-year-old who attends the San Francisco Art Institute, focuses on “process, not product.” But the similarity ends there. Gunderson's paintings have a diaphanous, primordial sensibility; it's a dog-eats-dog world, as depicted in his piece *Everybody Eats Somebody*, wherein fish begets vulture begets cat begets a winged bird with human molars lined up in the forefront for kicks.

Gunderson's paintings have been showcased at Fecal Face Dot Gallery, 111 Minna Gallery, and White Walls in SF, and will be seen soon in San Diego at Subtext Gallery and Toronto at Show and Tell Gallery. His is no drip-drop kitsch art. His work brings vivifying eyeplay over landscapes of faces and bodies. It possesses the bright polychromy of baroque art, but with individual sketches of a skateboard or two thrown in for visual effect. Such juxtapositions and themes of overlapping parasitism are characteristic. At times stupefying, Gunderson's figurative images are evidence of an enviable talent. The hard edges, flattened spaces, and sharp dissecting corners are not quite George Braque and not quite Henry Darger. This juggernaut of faces and beheaded bodies and faces is Gunderson's world, or at least the one he retreats to on canvas. He's running on a different

engine, and his images hum and even hurt the teeth a little, but in a good way.

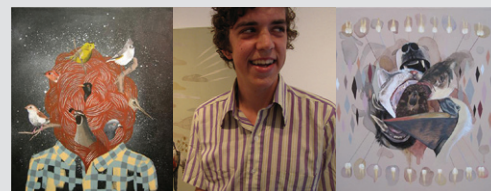
I recently met up with Gunderson — a lanky figure in turtle-green skinny jeans and a striped shirt — at his school studio at the San Francisco Art Institute.

SFBG At what age did you decide you liked to draw?
HENRY GUNDERSON Since I was really young, I remember liking to draw just like any kid. I think I started out with crayons on walls.

SFBG What would you call the painting that you're working on right now?

HG This one's untitled at the moment, and it's done with acrylic paint like many of my other paintings. I usually don't title my work until I feel it's done.

SFBG What would you say is the message behind some of your other paintings?



It's a cat-eats-vulture-eats-fish world in the paintings of phenom Henry Gunderson. | PHOTO BY JANA HSU

HG The piece *Everybody Eats Somebody* shows the hierarchy of animals in the food chain, but it also carries an underlying message about human beings.

SFBG And what would that be?

HG We're vicious animals too. What exists in other animals also exists in human nature.

SFBG What are your goals? What would you like people to take away from your art?

HG Not a direct message, really, but just an emotion when they look at the painting — any emotion, even depression. Usually when I am drawing, I don't really focus on how others will take in the finished product. I just kind of space out and really get into what I am doing.

SFBG Do you want to channel your talent into a future career, or will painting always be more of a side thing?

HG Hopefully it would be a career path I can make a living from, but I'd like to stick to my own vision and not do too much commercial stuff. I've always pretty much [maintained] my own way of doing things, and my art is no different. If people like what they see, then that's great. I don't have too many commercial goals, and I hope I never will have to use that medium for my art. (Jana Hsu)

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ARTS + CULTURE

Manic pop thrill

The devil and Daniel Johnston — or, music touched with fire

By Michelle Broder Van Dyke
arts@sfbg.com

MUSIC In *Guitar Hero 5*, the avatar of Kurt Cobain is wearing a tee adorned with the cover of Daniel Johnston's 1983 album, *Hi, How Are You?* (High Wire). The t-shirt presents a pop-eyed frog, Jeremiah the Innocent, one of the recurring characters within Johnston's creative world.

Cobain helped catapult many musical cult heroes, among them the Melvins and the Raincoats, to new notoriety, and his devotion to Johnston was no exception. Although it's hard to pinpoint which moment transformed Johnston into a somebody — K Records selling his home-made cassettes? his serendipitous MTV appearance? Cobain's adoration? Jeff Feuerzeig's 2005 documentary *The Devil and Daniel Johnston*? — most Daniel Johnston stories are part of a narrative that defines him as an unstable artistic genius.

Johnston was born in 1961 to a Christian fundamentalist household in Sacramento. In the early 1980s, he spent most of his time in his parents' cellar, writing songs. He recorded his seminal cassettes on a Sanyo mono boom-box. After a corndog-selling gig with a traveling circus, he eventually found himself — and went on to lose himself — in Austin, Texas. There, his popularity as a musician grew as his mental stability declined.

Johnston's story has more twists than most — he's been institutionalized multiple times, crashed a small plane his father was piloting, and contributed artwork to the 2006 Whitney Biennial. But in Fuerzeig's documentary, Johnston's odyssey ends where it began, with him making art at his parents' home.

In the process of "growing up," most people put away the piano, the paintbrushes, and pen-and-paper in exchange for something practical. When contemplating the artist who never gives in to societal obligations, it isn't uncommon to entertain the notion that creativity springs from craziness.

Some scientific evidence supports a link between creativity and bipolar disorder. Clinical psychologist Kay

Redfield Jamison's 1993 book *Touched With Fire: Manic-Depressive Illness and the Artistic Temperament* explains that during a manic phase, there is often a "fluency, rapidity, and flexibility of thought ... and the ability to combine ideas or categories of thought in order to form new and original connection." Ideas often occur during the manic phase. During the artist's melancholic periods, there is a refinement of such thoughts, requiring a more logical perspective to put the new ideas into practice.

If there are answers or solutions to such questions, they doesn't reside in rotely accepting a cultural myth or a scientifically provable connection between creativity and craziness. First it helps to realize that there is a continuum between the "healthy" and the "mentally ill." Indeed, the collective understanding of what is sane and what is insane needs reevaluation. Many people live with psychotic traits but no debilitating symptoms. Each of us who has found comfort or a moment of recognition in Johnston's lyrics has probably felt a tinge of what might be deemed mental illness.

With a distinctive quavering voice, Johnston sings tormented lyrics about universal themes — unrequited love and not giving up on your dreams — over ebullient and



Leap years: Jeremiah the Innocent (right) has accompanied Daniel Johnston through his many highs and lows.

Jamison discusses artists' resistance to undergoing drug therapy — who would want to give up the highs and lows for mild numbness? In *The Devil and Daniel Johnston*, Johnston spends 1987 in bed on meds, and it does appear dismal. But Jamison advocates that untreated bipolar disorder may lead to suicide.

"All great artists are crazy," *Austin Chronicle* editor Louis Black says in *The Devil and Daniel Johnston*. "But there is a difference between the abstract creative person being crazy and this person doing damage to you or himself." Black questions how we, as individuals and as a society, should deal with the mentally ill. If we drug or institutionalize the crazy artist, who benefits: the individual, the friends and family, the fans — or art history? And which is most important?

charming pop melodies. His music possesses a combination of craft and sincerity that appeals to the most basic human emotions. He is an odd-ball phenomenon whose biography provides clues to how the creative mind works. Amid all the chaos and the pain, Johnston continues on — with and without drugs, and definitely with the assistance of his family. His music, art, and life reflect a dichotomy between good vs. evil, hope vs. despair, and genius vs. madman. In the end, as captured in his most recent release *Is and Always Was* (High Wire), the good wins. **SFBG**

DANIEL JOHNSTON
with Hymns
Thurs/22, 8 p.m., \$22.50–\$25
Regency Ballroom
1290 Sutter, SF
www.theregencyballroom.com

Big label or not, Gossip can be counted on to do the right thing.

PHOTO BY LEE BROOMFIELD



Northwestern soul

By Kimberly Chun
arts@sfbg.com

SONIC REDUCER No way to keep it like a secret: word got out about Gossip. And so the direct descendants of riot grrrl were snatched up by whip-smart production savant Rick Rubin to join MGMT as two of the newish crown jewels in Columbia's auspicious yet aging catalog. Three years along from Gossip's last studio LP, *Standing in the Way of Control* (Kill Rock Stars) — a Euro chart-topper that landed Ditto on the cover of *NME* as a plus-size nudie-cutie pinup girl — one has to ponder, what is the Gossip today? Did the band lose momentum, lose its way, lose control, and give itself over to forces more intent on monetizing the fire-starting gospel of its sweaty 'n' soulful, sexily politicized dance-punk, than changing culture? Gossip has always been a truly great live band — that much you can be sure of when the threesome plays the Regency Ballroom. But is the promise of major-label success standing in the way of what was so perfectly raw and real about Gossip?

Maybe it was just the fangirl in me, but it seemed like Beth Ditto, Bruce Paine, and Hannah Blilie took forever crafting the new *Music for Men* (Columbia), which they say they wrote mostly in the Band-built Shangri La Studios in Malibu.

The resulting production sounds expensively immaculate, and Ditto's soprano sounds as girlishly high and tight as any dance-floor diva's — except she's the gospel- and punk club-bred belter who can hold her own in rougher, sparer surroundings than Madonna, Britney, et al. With *Music for Men*, the petite powerhouse is clearly placed in a new wave-soul continuum that includes Alison Moyet and Martha Wash, though she's not out of line with such kindred Northwestern souls as the Blow and YACHT, who have pledged their allegiance to the power of the pop-R&B hook. Like those groups, Gossip sees pop-chart penetration as not so much a necessary evil as an evangelical act, a way of further remaking and openly subverting culture, injecting lyrics ala, "Guilty of love in the first degree / Dance like there's nobody looking ... Men in love / Men in love with each other," into the mainstream in a way that would probably warm the lush, lesbian-ic corners of Dusty Springfield's and Leslie Gore's hearts.

As Ditto warbles on "For Keeps," "Disappointment is the final word / DEVOTion is back breaking work," so don't depend on the trio to play for keeps and simply serve up more sinewy, archetypal tunes like "8th Wonder" and bonus track "Spare Me from the Mold." Instead Gossip tries out all manner of passing guises: disco, house, hair-band, electro — from Stevie Nicks-style '80s

THE ROCK DON'T STOP

► BUDGET ROCK 8

SF's resident garage-rock legends the Mummies dust it off, along with the seldom-seen Gris Gris, Necessary Evils, Thee Oh Sees, the Fevers, and so much mo'. Thurs/22-Sun/25, Bottom of the Hill, 1233 17th St., SF, www.bottomofthehill.com; Eagle Tavern, 398 12th St., SF, www.sfeagle.com; Thee Parkside, 1600 17th St., SF, www.theeparkside.com. Check venue sites for times and prices.

► ISLANDS

Gimme more of that Diamonds-bright, hooktastic *Vapors* (Anti-). Fri/23, 9 p.m., \$14. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

► BRUTAL SOUND EFFECTS FESTIVAL NO. 67

Heading up the noise is Gowns high muck-amuck Ezra Buchla's Compression of the Chest Cavity Miracle. With David Kendall, Sgt. Cobra Queef, Elise Baldwin, Horse Flesh, and VLS. Sun/25, 8 p.m., \$6. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com **SFBG**

AOR-dance chug ("Heavy Cross") to DFA-derived moderne synth-boogie complete with cowbell ("Pop Goes the World"). Does it work? The latter number teases the borders of OTT pop, and I could use bold yet radio-friendly experimentation akin to "Vertical Rhythm," an ear-teasing dance of shifting, synthetic night grooves and a tense, descending rhythm guitar line. "I ain't no better man," Ditto shouts, before the tune breaks out a big, fat, hairy, '80s-rock riff and the hook that dare you to dismiss it. The song trails off with the vocalist cooing, "Do the right thing" — words to remember, long after Barack and Michelle's first date and *Music for Men* are done. Just as the cover plays off the title — flirting with appeasing that desirable music-buying male demographic while proferring a gender-tweaking portrait of drummer Blilie — the song points to the increasingly subtle tango Ditto and company are undertaking: the challenge of doing the right thing, with a shifting, shattered world at their disposal. **SFBG**

GOSSIP

With Men and We Are the World Sun/25, 8 p.m., \$20-\$22 Regency Ballroom www.ticketmaster.com

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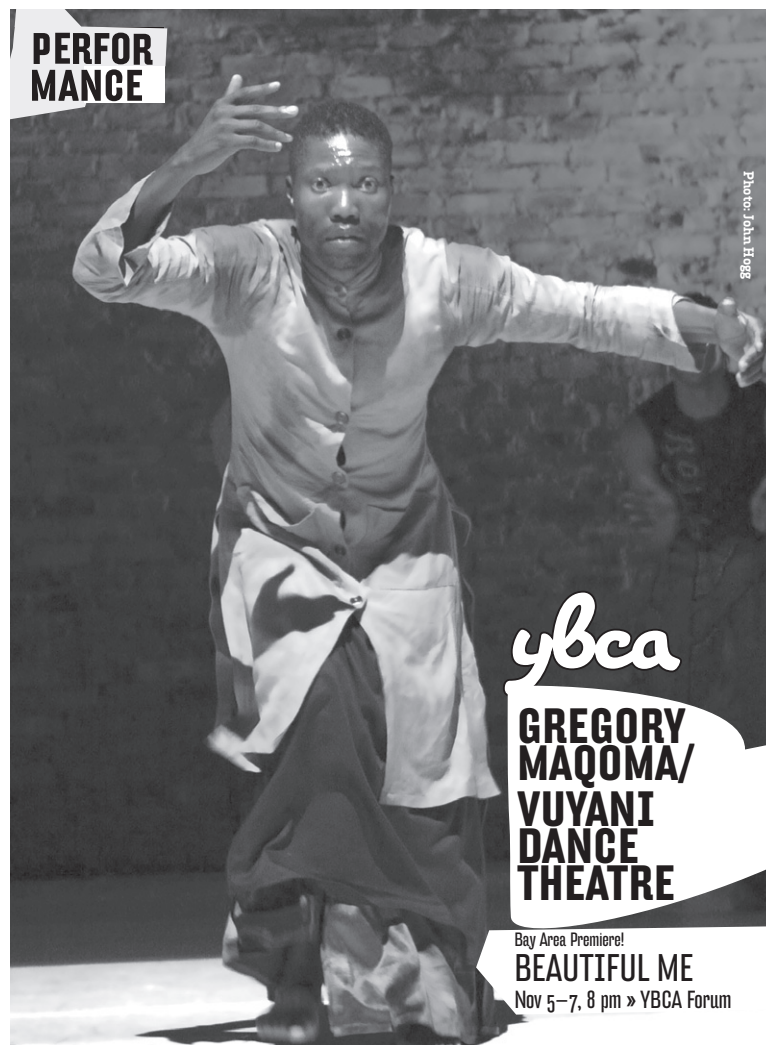


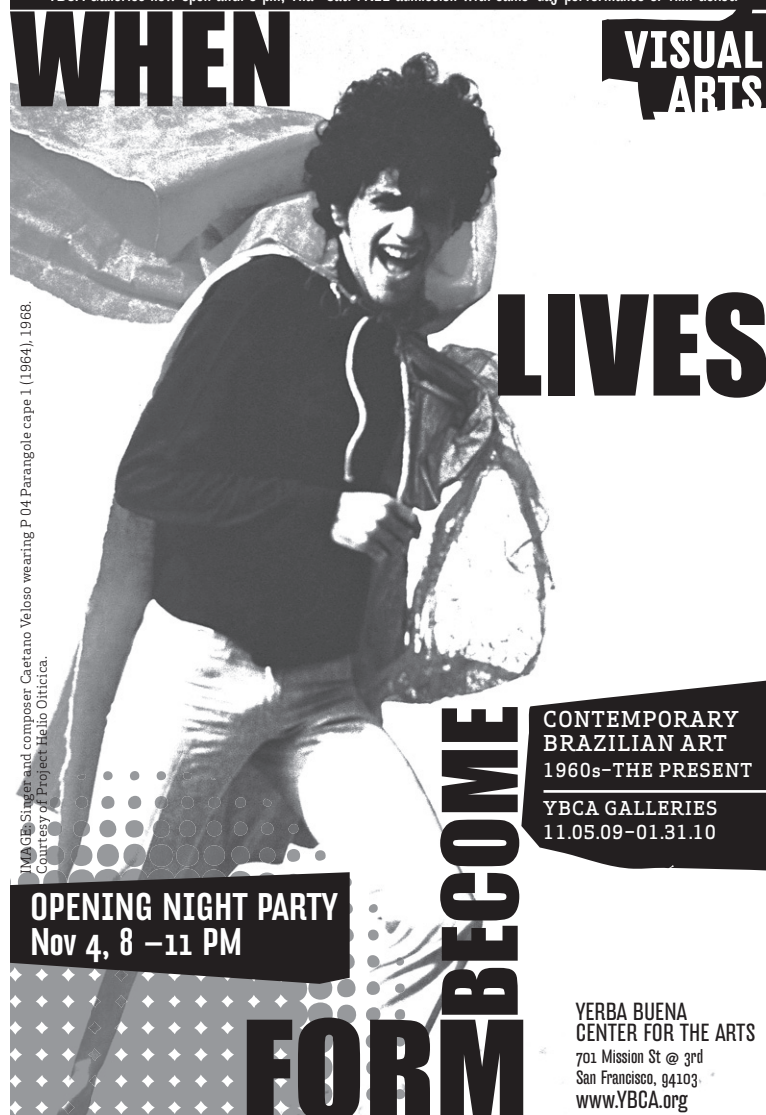
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2009



Meet hundreds of local artists and see **ART MADE HERE** during SF Open Studios 2009! Nearly 800 artists open their studios to the public over four weekends, October 10 – November 1, offering you the opportunity to see works in progress, learn about materials and methods, and purchase pieces directly from your favorite artists. Jewelry? Check. Ceramics? Check. Metalwork? Photography? Printmaking? Collage? Of course! From paintings to textiles, you and other art enthusiasts are bound to discover intriguing art right at the source!

Start your tour at the SF Open Studios Exhibition at SOMArts Main Gallery where you can view a sampling over 400 artists' work. Located at 934 Brannan St (at 8th St.), the exhibition is open October 7-25, Wednesday-Friday, 12pm-4pm, Saturday & Sunday, 10am-5pm. While you're there, grab a free copy of the SF Open Studios *Guide*, also available at bookstores and cafés all over the city. Find your favorite artists, map a route for studio visits, and get ready to experience **ART MADE HERE**. For more details, visit artspan.org. "*H*" indicates handicap accessibility. *Group sites feature five or more artists at one location.*

Francisco Studios

- 2377 San Jose Ave., Niagara/Geneva
301a Katherine Hisako Kodama, #28, Painting, H
301b David L. Hughes, #5, Painting, H
301c Miguel Villafranca, #29, Painting
301d Claire Michelet, Photography
301e Shilo Randall Ratner, #19, Painting
301f Jennifer Wildermuth, #19, Painting, H
302 Chaen Chan, 1472 Alemany Blvd., Theresa/Cotter, Printmaking, H
303 Uvonne Jones-Most, 170 Ney St., Congdon/Craut, Sculpture
304 Stevan Shapona, 831 Avalon Ave., Moscow St./Athens St., Painting

Public Glass

- 1750 Armstrong Ave., 3rd St.
305a Katherine Bellevin, Glass
305b Herb Dang, Public Glass, Glass, H
305c Lucy Glass, Public Glass, Glass
305d David Patchen, Glass
305e Steve Roseman, Glass
305f Rob Tribble, Glass
305g Eric White, Glass

Cataclysmic Megashear Ranch Studios

- 1433 Van Dyke Ave., Jennings/3rd St.,
306a CakesandBacon, Furniture
306b Jamie Nasiatka, Sculpture
306c Malcolm Nicoll, Glass
306d Sergio Penteado, Wearable Art/Jewelry
306e Pernilla Persson, Photography
306f Lisa Pimental, Mixed Media
306g Will Welch, Ceramics

Yosemite Place

- 1777 Yosemite Ave., 3rd St.
307a Sharaine Bell, #207, Painting, H
307b Deborah Boskin, #150, Wearable Art/Jewelry
307c Aondrea Maynard, #315, Painting
307d Nightmare City Studios, #315, Mixed Media, H
307e Linda Raynsford, #270, Sculpture, H
307f Carolyn Wang, #135, Glass
307g Jeannie Dragon, #300, Ceramics
307h Michael Szabo, #375, Sculpture

Bayview Opera House

- 4705 3rd St., Newcomb/Oakdale
308a Claire Alexander, Painting
308b Larry Fowler, Mixed Media
308c Nannette Harris, Painting
308d Sharif Jenkins, Painting
308e William Rhodes, Sculpture, H
308f JoeSam., Mixed Media
308g Ron Moultrie Saunders, Photography, H
308h Malik Seneferu, Painting

Oakdale Painting Studio

- 2014 Oakdale Ave., Industrial/Rankin
309a Katia Claude, Painting
309b Katerina Connearney, Drawing

- 309c John F. Melvin, Painting
309d Charley Paff, Painting
309e Carol Rienecker, Painting
309f Larry Robinson, Painting
309g Jeanne Carson, Mixed Media
309h Hilla Hueber, Painting
309i Jane Alexander-Perry, Mixed media
309j Gurpran Rau, Mixed media
309k Laura Basha, Painting
309l Valerie Scott, Painting

Islais Creek Studios

- 1 Rankin St., Custer St.
310a Eileen Downey, Painting
310b Rebecca Fox, Sculpture, H
310c Yong Han, Sculpture
310d Rebecca R. Jackrel, #107, Photography, H
310e Eric Joyner, #109, Custer St./Evans, Painting, H
310f Christine Kendrick, Sculpture, H
310g Marlene Kwee, Painting
310h Alex MacLeitch, Sculpture
310i Enrique Aguirre, Photography
310j Jean Ebbe, #211, Painting
310k Barbara Heffernan, #106, Painting, H
310l David McGraw, Sculpture
310m Minhwan Park, #417, Sculpture

- 311 Louis J. Gwerder III, 2560 Marin St., Studio #B, Always Open Car Wash Building, Cesar Chavez/Bayshore, Painting

Graphic Arts Workshop

- 2565 3rd St., 22nd St./23rd St.
312a Alice Gibbons, #305, Printmaking, H
312b Karla Works, #305, Printmaking, H
312c Karn Knutson, #305, Printmaking, H
312d Ling Liu, #305, Printmaking, H
312e Lori Roby, #305, Printmaking
312f Kumiko Tanaka, #305, Printmaking
312g Pete Villaseñor, #305, Printmaking, H
312h Mary Gow, #305, Mixed media, H
312i Gloria Morales, #305, Printmaking, H
312j Megan Yarnell, #305, Printmaking

- 313a Tiny Sparks Design, 610 22nd St., #242, 3rd St./Illinois, Printmaking
313b Nicolas Vasquez, 610 22nd St., #244, 3rd St./Illinois, Painting
314 Lisa Ryers, 698 Connecticut St., 22nd St./20th St., Photography, H
315 Deborah Howard-Page, 547 Arkansas St., 20th St./22nd St., Mixed Media, H
316 Mark Faigenbaum, 611 Texas St., 22nd St./20th St., Mixed Media
317 Melissa Yarbrough, 923 Minnesota St., 22nd St./20th St., Painting
317a Jon Meyer, 900 Tennessee St., #18 (aka 801 Minnesota St.), 20th St., Drawing

American Industrial Center

- 2325/2415 3rd St., 20th St./22nd St.
318a Ed Calhoun, 2325 3rd St., #345, Painting, H

- 318b Annie Galvin, 2415 3rd St., #243, Painting
318c Eric Rewitzer, 2415 3rd St., #243, Painting, H
318d Rico Schwartzberg, 2325 3rd St., 3rd Fl., #53, Photography, H
318e Pat Wipf, 2325 3rd St., #340, Painting, H
Noonan Building
Pier 70, 20th St./3rd St.
319a Suzy Barnard, #304, Painting
319b Marsha Giegerich Torkelson, #318, Mixed Media
319c Phillip Hua, #305, Mixed Media
319d Melissa Karam, #319, Painting
319e Marti McKee, #316, Printmaking
319f Adele Louise Shaw, #321, Painting
319g Keith Plymale, Mixed Media
319h Walter Kennedy, Photography

- 320 Heather Polley, 1345 18th St., Collage Gallery, Missouri/Texas, Photography, H
321 Tricia Atlas, 223 Mississippi St., #1, Mariposa/18th St., Mixed Media
321a Sola Sawyerr, 603 Tennessee St., Mariposa/18th St., (Open Sunday, 10/25), Painting

- 322a Katie Gilmartin, 934 Brannan St., SOMArts, 8th St./9th St., Printmaking
322b Billy Mitchell, 934 Brannan St., SOMArts, 8th St./9th St., Photography
323 Rene Capone, 31 Isis St., 12th St./13th St., Book Arts

- 324 Eric Ehlenberger, 1286 Folsom St., 8th St./9th St., Glass
325 Marcia Stuermer, 1268 Folsom St., 9th St./8th St., Mixed Media, H
326 Liz Mamorsky, 739 Clementina St., 9th St./8th St., Sculpture
327 David R. Forte, 1246 Howard St., 9th St./8th, Glass, H

- 328 Kathryn Arnold, 301 8th St., #245, Folsom St., Painting, H
329 Michael Copeland Sydnor, 140-A Langton St., Harrison/Folsom, Installation

- 330 Randall Jay, 5 Lucerne St., #1, Brannan St., Mixed Media
330a Misho, 680 8th St., #230, Brannan/Townsend, Photography
330b Reiko Muranaga, 435 Harriet St., Brannan St., Painting

- 331 NICACELY, 135 Bluxome St., Basement, #2, Townsend/6th St., Fiber
331a James Jarrett, 236 Townsend, 3rd St./4th St., Painting

The Clay Studio

- 61 Bluxome St., 4th St./5th St.
332a Maya Atsina, Ceramics, H
332b Joyce M. Fujiwara, Ceramics, H
332c Jane Grimm, Ceramics
332d Beth Ozarow, Sculpture
332e Kyle Prenzlow, Ceramics
332f Nina Saltman, Ceramics, H
332g Jade Zabrowski, Printmaking, H
332h Sarah F. Cruz, Ceramics

- 333 Brandi Brooks, 56 Moss St., #4, Howard/Folsom, Painting
333a Kirsten Benzien, 249 Shipley St., #6, 5th St., Photography

SOMA Artists Studios

- 689 Bryant St., 5th St./4th St.
334a Louis Bording, Painting
334b Trudy Evard Chiddix, Ceramics
334c Linda Colnett, Mixed Media
334d Renee G. Eaton, Mixed Media
334e Nancy Ewart, Painting
334f John Fitzsimmons, #11, Photography
334g Kat Flynn, #11, Mixed Media
334h Brian Gillespie, Painting
334i Jana Grover, Painting
334j Kate Handwerker, Fiber
334k Mark Harris, Painting
334l Carolyn Hinman, Mixed Media
334m Sofia Holman, Painting
334n Martine Jardel, Painting
334o Dan Kennedy, Painting
334p Mike Kimball, SOMA Artists Studios, 689 Bryant St., 5th St./4th St., Printmaking, H
334q laurielu, #10, Fiber
334r Erika Meriaux, #29, Painting

- 334s Elise Odom, Painting
334t Nanci Price Scoular, Painting
334u Kristina Quinones, #12, Painting
334v Deloris Thomas, Painting
334w Benjamin Chan, Printmaking
334x Tama Greenberg, #26, Painting
334y Rebecca Kerlin, Mixed media
334z Carol Klimek, Painting
334aa Nora Krays, Painting
334ab Margaretha Miglo, Painting
334ac Suzanne Radcliffe, #2, Painting
334ad Janet Seifert, Painting
334ae Jeremie Garza, Painting

- 335a Erin Gallup, 372 Ritch St., Townsend/3rd St., Installation, H
335b John Whitmarsh, 372 Ritch St., Townsend/3rd St., Sculpture
335c Bernadette Emrick, 372 Ritch St., #5, Townsend/3rd St., Mixed media, H

The GarageGallery Artists

- 655 Bryant St., 5th St./4th St.
336a Henry Epstein, Painting, H
336b Tara Gill, Photography, H
336c Alan Mazzetti, Painting, H
336d Dan Newman, Photography, H
336e Dennis Smith, Mixed Media
336f Susan Tuttle, Photography, H

Clara Street Studios

- 185 Clara St., 5th St./4th St.
337a Jackson Fahnestock, Printmaking
337b Ellen Heck, Printmaking
337c Nif Hodgson, Drawing
337d Jerry Veverka, #102b, Drawing
337e Melissa Wagner, #102b, Painting

The Oddists

- 26 7th St., Market/Mission
338a Stephan Crawford, #202, Sculpture, H
338b Tom Crawford, #202, Furniture, H
338c Richard L. Perri, #202, Painting, H
338d randalljohn, #202, Painting, H
338e Paolo Salazar, #202

- 339 Brian Barneclco, 1067 Market St., #1006, 6th St./7th St., Painting, H
340 Ray Buffalo, 455 Minna St., 5th St./6th St., Painting, H

California Modern Gallery

- 1035 Market St., 6th St./7th St.
341a Gilbert Joseph Alexander, Painting
341b Jean Cherie, Sculpture, H
341c Joanna Davenport, Painting
341d Lucia Gonnella, Painting
341e Della Heywood, Painting, H
341f Andrzej Michael Karwacki, Painting, H
341g Clare Kuo, Painting, H
341h Biff Moshe, Painting, H
341i Sonja Navin, Painting, H
341j Georgia Storti, Mixed Media
341k Hallie Strock, Painting, H
341l Deborah K. Tash, Painting
341m Cindy Ware, Painting, H
341n Don Anderson, Drawing, H

- 342 Kay Weber, 111 Jones St., #1, Golden Gate/Ruck, Mixed Media, H

Gray Area

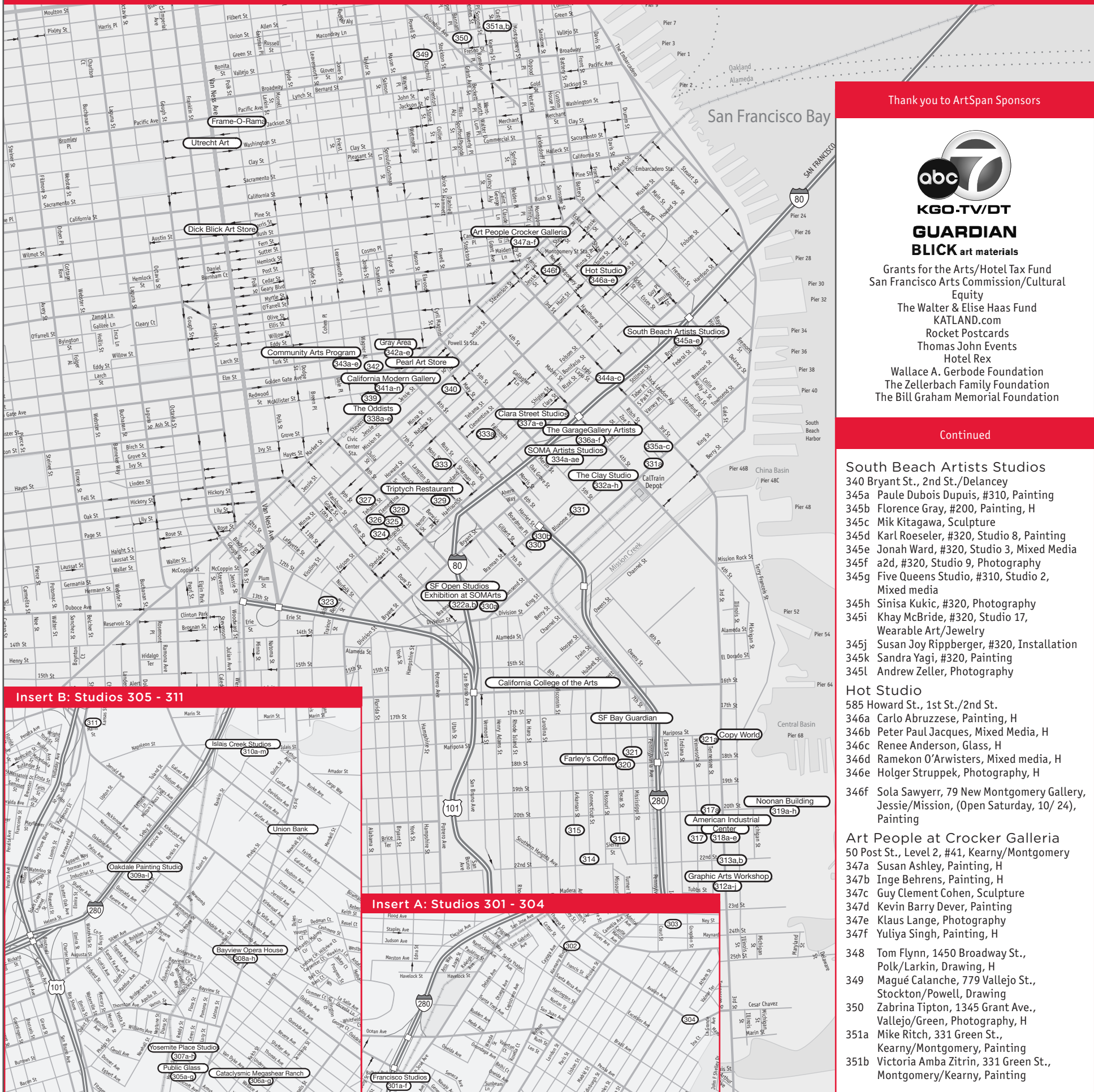
- 55 Taylor St., Turk St.
342a Gabriel Dunne, New media, H
342b Daniel Massey, New media, H
342c Ryan Alexander, New media, H
342d Alphonzo Solorzano, Mixed Media
342e Miles Stemper, Drawing

The Community Arts Program

- 146 Leavenworth St., Turk/Golden Gate
343a Robert Chambers, Drawing
343b Sandra Duncan, Fiber
343c H. Cole Kickliter, Ceramics
343d Anthony Soto, Painting
343e Patti Walker, Drawing
344a Carlos Arrieta, 428 3rd St., RayKo Photo Center, Harrison/Bryant, Photography, H
344b Kira Sugarman Shemano, 428 3rd St., RayKo Photo Center, Harrison/Bryant, Photography
344c Mia Nakano, 428 3rd St., RayKo Photo Center, Harrison/Bryant, Photography, H

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Continued

South Beach Artists Studios

- 340 Bryant St., 2nd St./Delancey
345a Paule Dubois Dupuis, #310, Painting
345b Florence Gray, #200, Painting, H
345c Mik Kitagawa, Sculpture
345d Karl Roessler, #320, Studio 8, Painting
345e Jonah Ward, #320, Studio 3, Mixed Media
345f a2d, #320, Studio 9, Photography
345g Five Queens Studio, #310, Studio 2, Mixed media
345h Sinisa Kukic, #320, Photography
345i Khay McBride, #320, Studio 17, Wearable Art/Jewelry
345j Susan Joy Rippberger, #320, Installation
345k Sandra Yagi, #320, Painting
345l Andrew Zeller, Photography

Hot Studio

- 585 Howard St., 1st St./2nd St.
346a Carlo Abuzzese, Painting, H
346b Peter Paul Jacques, Mixed Media, H
346c Renee Anderson, Glass, H
346d Ramekon O'Arwisters, Mixed media, H
346e Holger Struppek, Photography, H
346f Sola Sawyerr, 79 New Montgomery Gallery, Jessie/Mission, (Open Saturday, 10/ 24), Painting

Art People at Crocker Galleria

- 50 Post St., Level 2, #41, Kearny/Montgomery
347a Susan Ashley, Painting, H
347b Inge Behrens, Painting, H
347c Guy Clement Cohen, Sculpture
347d Kevin Barry Dever, Painting
347e Klaus Lange, Photography
347f Yuliya Singh, Painting, H

- 348 Tom Flynn, 1450 Broadway St., Polk/Larkin, Drawing, H
349 Magué Calanche, 779 Vallejo St., Stockton/Powell, Drawing
350 Zabrina Tipton, 1345 Grant Ave., Vallejo/Green, Photography, H

- 351a Mike Rich, 331 Green St., Kearny/Montgomery, Painting
351b Victoria Amba Zitrin, 331 Green St., Montgomery/Kearny, Painting

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Who the hell is Esinichill?

East Oakland's best kept secret finally gets a deal — will he get the respect he deserves?

By Garrett Caples
arts@sfbg.com

MUSIC “Esinichill is one of the most ... “ Mistah F.A.B. pauses to reconsider. “No, Esinichill is *the* most underrated rapper in the Bay.” I agree, and “underrated” in this case means “underknown,” because, once heard, Esinichill's talents are undeniable. His is a lyrical wit based more on word choice (“I go from extremely docile to routinely hostile”) than punchlines. With a million flows at his disposal, he's equally able to freestyle or compose. Esinichill himself thematizes this: “Once you play me, then you like me, then you love me, and it's ugly from there,” he raps over the guitar-driven K-MAXX production “I Dare You,” which opens *Vigilante*, his second solo album, released digitally (with CDs to follow) by Jake Records. Put him on a track with more famous rappers and, as F.A.B. says, “He overshines them all.”

So why isn't Esinichill better known? Partly because his career path has been atypical. The man born Erick Campbell started out with Digital Underground. He spent five years touring with DU, playing more than 200 nights a year, with crowds ranging from a couple hundred to 60,000. He even appears with DU on DJ Quik's classic *Balance & Options* (Arista, 2000). Few Bay rappers can boast these types of credentials. Yet after two local releases — his solo debut *Everything to Lose!* (Rceason, 2002) and a duo disc with King Beef, *Choice Cuts* (Rceason, 2005) — Esinichill remains East Oakland's best-kept secret.

“People don't know how to market me,” Esinichill says by phone from Atlanta, where's he's writing R&B and rock songs for Outkast's Dungeon Family. Songwriting is Esinichill's latest industry endeavor; in 2007, he even penned a Top 20 adult contemporary hit “Tuesday” for for-

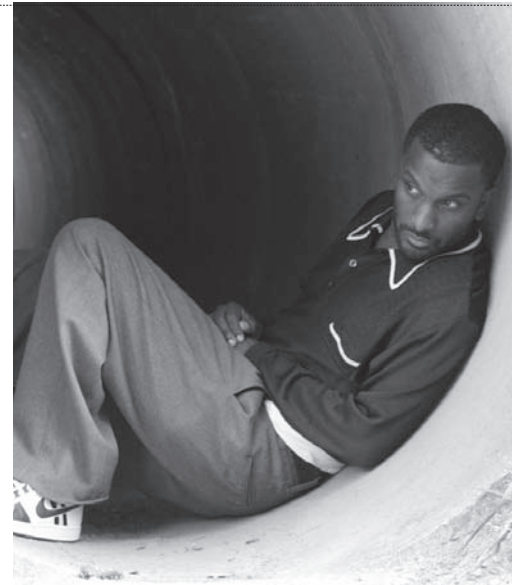
mer Tower of Power singer Lenny Williams. His remark refers to the difficulty of landing a deal, but it also summarizes the second obstacle to his reputation: in the promiscuous world of Bay rap, where the primary way to build a buzz is through collaborations with well-known artists, the hard-to-categorize Esinichill remains aloof. He comes from the same East Oakland streets as gangsta rappers like Keak Da Sneak or Beeda Weeda, but he doesn't rap about gangsta topics.

“If an artist chooses to rap about those kinds of things, selling dope, killing people, and robbing, it boxes you in,” Esinichill says. “I would say the majority of the cats who rap like that don't live that lifestyle. But I wouldn't talk about nothing unless I'm doing it or seen it.”

On the other hand, Esinichill's not a back-pack rapper. While there's an undeniable political dimension to his work, it invokes direct emotional response. On “Where's the Justice?” — the most overt number on the album, invoking the Black Panthers' “Off the Pigs” — Esinichill tells of a DUI he got “when he wasn't drivin’,” shouting “I was a *passenger!* I was a *passenger!*” Anyone who has dealt with the arbitrary injustice of the police can identify, even as he emphasizes that whites don't realize the extent of what African Americans endure regularly.

Such stranger-than-fiction personal anecdotes underscore what makes Esinichill compelling. Only on “All the Way Live,” a parodic pimp song produced by Jake-One, does E assume a character. Otherwise he raps as himself, displaying an entire, idiosyncratic personality rather than the one-dimensional gangsta persona common even among great rappers. His lyrics retain their comic flair, but his subject matter is mostly serious, even somber.

“Growth is essential,” Esinichill says, inadvertently punning on his name. “I've matured as a person, but also as an artist. And with song topics as well. Of course, I got the miscellaneous shit.



Docile or hostile or somewhere in between, Esinichill — touted as the Bay's most underrated rapper by Mister F.A.B. — is different from his East Oakland contemporaries. | PHOTO COURTESY OF RCEASON

But I also got thought-provoking songs and conceptual songs.”

Such songs range include “Daddy Was a Sailor,” in which he travels through time to meet his 18-year-old father; “I Feel U,” where he expresses his angst about a compendium of social evils; and “The '70s,” an homage to one of the characterful decades of the 20th century, featuring vocals by Latoya London — star of *American Idol* and the stage musical version of *Color Purple* — for whom E also has been writing songs. Aside from a few vocalists like London, David Hollister, and the Bay's premier hookstress, Naté, collaborators are scarce, limited to the few locals who can vibe with Esinichill, like Casual from Hieorglyphics, and FAB himself. Otherwise E goes it alone, and the result is a true album. Apart from the Jacka's long-awaited triumph *Tear Gas* (Artist Records/SMC), *Vigilante* has no competition among Bay releases this year.

“My goal is to put out hot shit and not fold under pressure to veer into the normal lane,” Esinichill concludes. “At my core, I'm just different. I'm incapable of being normal, as far as music goes. I gotta stay to the left — that's just me.” **SFBG**

STAYIN' ALIVE: OAKLAND BALLET RETURNS, AGAIN

DANCE Oakland Ballet Company refuses to die. Its latest resurrection happened Oct. 16-17, after Ronn Guidi's abrupt resignation in April had issued what used to be a thriving East Bay institution's most recent death certificate. But some people can't take no for an answer, and we all should be grateful to them. In this particular case, it's the dancers — some veterans of the Oakland troupe, some freelancers but also members of Ballet San Jose and Smuin Ballet — who stepped into the breach. The choreographers donated their works. All but one of the pieces, Amy Seiwert's *Revealing the Bridge*, had been performed by Oakland Ballet before. These works offered a glimpse of why the company has been such a vital part of Bay Area dance. It may have made a reputation for itself with the Diaghilev repertoire, but it was equally important in fostering contemporary ballet choreography, much of it locally grown.



Oakland Ballet dancer and guest artistic director Jenna McClintock.

PHOTO BY BEN AILES

The company, under the temporary leadership of Oakland veterans Michael Lowe and Jenna McClintock, has much going for itself: some money in the bank, a wealth of talent, and the good will of its audiences. Performing at Holy Names College — where the old company performed when money was really tight — brought in a crowd of young people, some of whom seemed new to ballet.

Book-ending three pas de deux with two ensemble pieces made for a varied, agreeably pleasing program that showcased ballet-speak in any number of dialects. Alonzo King's 1990 *Love Dogs* showed him in much a less angular mood than his later works; Carlos Carvajal's “Wedding Pas de Deux” from *Crystal Slippers* enlivened a grand tradition with young love; Seiwert's *Bridge* smoothly stretched space. Val Caniparoli's congenial and rhythmically smart *Street Songs* opened the evening; Lowe's *Double Happiness* closed it with excellent duet work, but rather bumpy ensemble dancing. **(Rita Felciano)**

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FRIDAY NIGHTS

at the de Young

October 23

From 5–8:45pm with free programs and live music. Enjoy cocktails and an evening menu in the Café. Regular admission applies to visit the galleries.



Image: Jon Jang

VIEW the special exhibition **Tutankhamun and the Golden Age of the Pharaohs**. This exhibition presents 130 important objects including 50 from the tomb of King Tut and exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors.

DINE on a special evening menu featuring a choice of any **three small plates for \$13** including dishes such as Seared Yellowfin Tuna, Lamb & Beef Kefta or Roasted Pepper Hummus. Enjoy a glass of Iron Horse's special **Tut Cuvée** and a portion of the proceeds will help fund kids to see the Tut exhibition.

EXPERIENCE the new Cultural Encounters Commission: **Fertile Grounds by Scott Perry**. The new work creates a reflection of Egypt today by exploring traditional African and Arabian instruments and ancient and modern Egyptian music.

DANCE to music by **Jon Jang and Unbound Chinatown**. As part of the de Young's fourth year of collaboration with **Intersection for the Arts: Jazz at Intersection**, Jang has fused Asian, folk and Western music together to create a unique style. In the Koret Auditorium at 6:30pm; seating is on a first-come, first-served basis.

LISTEN to **Mohamed Zakariya** an American master of Islamic calligraphy. Lecture and Q&A is presented in conjunction with the **Yates Art Foundation**. In the Piazzoni Murals Room at 6pm.

CREATE your own **aged papyrus print** by learning to write like an ancient Egyptian.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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de Young

Night of the living theater

Sleepwalkers' *Zombie Town* has brains (and eats them, too!)

By Robert Avila
arts@sfbg.com



THEATER A small Texas 'burb has just suffered attack by a horde of reanimated corpses, which can happen to anyone. But as luck would have it, the members of a bold experimental San Francisco theater company have taken it upon themselves to alight on the ravaged community, channel their story to the world, and thereby bestow on the good folk of Harwood "the healing that only theater can provide."

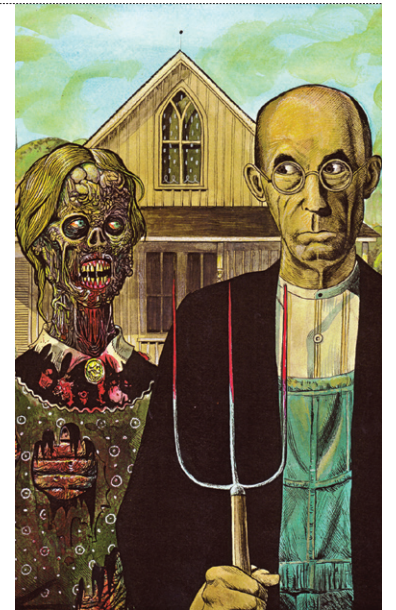
The actors of "the Catharsis Theatre Collective," dressed uniformly in black pants and tees, give or take a beret, begin by introducing themselves to the audience and explaining their modus operandi: in-depth interviews with a cross-section of the town's population, whose personalities and stories they will then assume and relay to the audience as a living, breathing, documentary account.

We get reincarnations of the town's mayor (Damian Lanahan), for instance, who happens also to be a car salesman, amid gradual intimations of a political cover-up and regular references to the superior craftsmanship in various makes of Toyotas. Or we hear from the proprietor of a local

tavern (Ariane Owens) as she intones last call to her regulars on the night in question: "OK folks, you don't have to go out and face the undead, but you can't stay here." And, at steady intervals, we get the reenacted tale of three unlikely allies — an unabashed rocker dude (Ian Riley); a prissy and reluctant high school party chick (Owens); and an egotistical accountant (Drew Lanning) — holed up together through the night in an out-of-the-way cabin, where they battle an army of brain-eating creatures risen from the local cemetery (for reasons various characters are at pains to hypothesize over) while bickering ferociously among themselves.

As this familiar-sounding scenario of late-night TV and the multiplex develops, so too does another, equally familiar-sounding, meta-narrative, as we the audience get treated to the thoughts and feelings and interpersonal exchanges of the Catharsis members themselves, wrestling with the awesome responsibility of their task.

The real theatrical mavericks behind this Laramie-style "Zombie Project" are, of course, the members of Sleepwalkers Theatre, the talented young San Francisco-based company exclusively devoted to producing original plays. This gem is penned by Tim Bauer, a San Francisco playwright



Welcome to *Zombie Town*, population: dead.

and former Texas resident, whose eye and ear for the culture clashes attendant not only in zombie movies but also between the humbler masses and certain rarified sections of the theater world makes *Zombie Town* a consistently witty treat. Sleepwalkers' artistic director Tore Ingersoll-Thorp directs with an equally strong parodic sense a lively cast of living and post-living characters — played to perfection by an ensemble that could hardly be sharper or funnier were it to have a mining pick protruding from its collective forehead. **SFBG**

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156 Eddy, SF
www.sleepwalkers theatre.com

LARS LOVES LARS: BEHOLD ANTICHRIST

FILM Will history judge Lars von Trier as the genius he's sure he is? Or as a humorless, slightly less cartoonish Ken Russell, whipping images and actors into contrived frenzies for ersatz art's sake? You're probably already on one side of the fence or the other.

Notorious Cannes shocker *Antichrist* will only further divide the yeas and nays.

Seriously: why does von Trier's particular misanthropy and misogyny make him an auteur with something to say about the human condition (as opposed to a neurotic whose particular hangups — fear of sex, for starters — might better work out in therapy)?

His endlessly violated, saintly, often pea-brained victims — previously played by Björk, Nicole Kidman, and Emily Watson — embody phony innocence to hammer home indictments of horrible humanity dependent on cartooned melodrama. Dogme 95's "rules" briefly enlivened international cinema before becoming a tiresome fad. Less liberating than puritanical, their restrictions painted all other cinema decadent.

Antichrist does offer perhaps the most formally beautiful filmmaking von Trier's bothered with since 1984's *The Element of Crime*. Grieving parents Charlotte Gainsbourg and Willem Dafoe retreat to a forest primeval enabling

widescreen images of poetic succulence. Yet that beauty only underlines *Antichrist*'s garishness. One film festival viewer purportedly barfed onto the next row — and you too might recoil, particularly if unaccustomed to gore levels routinely surpassed by mainstream horror.

Does *Antichrist* earn such viewer punishment by dint of moral, character, narrative, or artistic heft? Like slurp it does. What could be more reactionary than an opening in which our protagonists "cause" their angelic babe's accidental death by obliviously enjoying one another? Shot in "lyrical" slow-mo black and white, it's a shampoo commercial hard-selling Victorian sexual guilt.

Later, Dafoe's "He" clings to hollow psychiatric reason as only an embittered perennial couch case might imagine. Gainsbourg's "She" morphs from maternal mourner to castrating shriek as only one terrified of femininity could contrive. They're tortured by psychological and/or supernatural events existing solely to bend game actors toward a tyrant artiste's whims.

There's no devil here — just von Trier's punitive narcissism. His fuzzed point is finally just old-school, arted-up revulsion toward that gender that both engulfs and births the male member. *Antichrist* offers the punitive sound of Lars' one hand, slapping. **(Dennis Harvey)**

ANTICHRIST opens Fri/23 in San Francisco.

Beats not hate: singer Esau Mwamwaya of the Very Best, neon queen Kid Sister, Jamaican trumpeter Oscar Myers, and dubstep star DJ Kutz don't have time for all that.



Batty up

By Marke B.
superego@sfbg.com

SUPER EGO Hi, I'm a big faggot who loves reggae. And I'm not alone in my puff-puff-pass pinkness — not just because everyone goes through an “experimental reggae phase” in college, but because I see tons of queer kids getting down to reggae-derived dancehall and reggaeton hits at the Crib parties (www.thecribsf.com) and the Café (www.cafesf.com). I've run into other reggaes at the always welcoming Jah Warrior Shelter Hi Fi events (www.jahwarriorshelter.com), Dub Mission joints (www.dubmissionsf.com), and Reggae Gold nights (www.reggaegoldsf.com). And praise Miss Jah for all the laidback homo hotties at the annual Reggae in the Park fest.

Yet in the latest round of queer-reggae controversy, I felt like a rarer bird than ever. Here's the bones: Almost 20 years ago, a young Jamaican reggae-dancehall singer named Buju Banton wrote a really catchy song called “Boom Bye Bye” that advocated murdering queer batty boys like me by, among other things, riddling us with Uzi bullets and melting us in tires. *Charming*. It made him famous, he still sells tons of downloads, and he seems to have no regrets. Every time he comes around on tour, members of the gay community get rightly pissed and attempt to shut him down. That's what happened Oct. 12 when Banton was set to perform at San Francisco's Rockit

Room. Somewhat amazingly, Banton, who claims to have embraced a “more peaceful” lifestyle and to no longer perform “Boom,” agreed to meet with gay folk for the first time. Everyone involved listened to each other for an hour, and the show went ahead as planned — this time at least with channels open and peaceful protests outside the club.

The frustrating part to me was watching many people on both sides overreact, allowing the whole issue to blow up into a giant “queers vs. reggae” thing, rather than a protest targeting one specific hater. People who should know better immediately raised the stakes into the ridiculous. At one point, *SF Weekly* falsely accused lead protester Pollo Del Mar of bursting into the concert in full drag and pepper-spraying the crowd, yeesh. Yes, my gays, reggae Rastafarianism is as queer-hating as most other religions, but there's no such thing as “homophobic music,” only homophobic people. Reggae, like hip-hop and rock, is a broad trope that encompasses all kinds of expression. You don't have to be conflicted to be a fan. And no, Buju-heads, this wasn't an attack by wily “gay activists” on reggae culture — and, by extension, black culture. Gayness isn't a white thing, no matter what the Jamaican government says to justify its persecution of queers there. Many Buju defenders also keep framing the continuing nationwide protests as an attack on Banton's freedom of speech. It's not. He can say whatever he wants; it's saying it in our community and making money off of it that people object to.

I have friends in each camp, and it sucked dreaded pubes to hear coded racism and homophobia creep

into their comments. Worse, though, was the sense that we were all being played. This exact same thing happened three years ago when Banton came to town. Once again his name was in all the papers, like this one. Once again, his fanbase solidified in the face of a perceived threat. Tickets to his show were \$40. Just sayin'.

KID SISTER

Electro hipsters, set your heads to explode. The spunky neon-rap artist and Swedish Pop Mafia protégé hits the Rickshaw bricks with toothy duo Flosstradamus.

Thu/22, 9 p.m., \$20. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

THE VERY BEST

MIA aptly channels Siouxsie Sioux on the wonderful Malawi-Parisian trio's border-hopping, genre-popping debut, *Warm Heart of Africa* (Green Owl).

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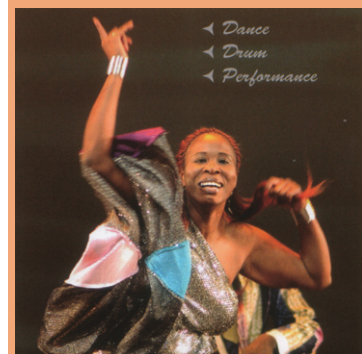
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SERENA RYDER • THE ALTERNATE ROUTES
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 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
NOAH AND THE WHALE
ROBERT FRANCIS

FRIDAY OCTOBER 23RD 8PM \$20 (SONGWRITER) ALL AGES
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
AN EVENING W/ LLOYD COLE

FRIDAY OCTOBER 23RD 9:30PM \$10/\$12 (ROCK)
GIRL IN A COMA • BLACK GOLD

SATURDAY OCTOBER 24TH 9PM \$10/\$12 (INDIE)
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SUNDAY OCTOBER 25TH 9PM \$10/\$12 (ROCK)
THE DISCIPLINES FEATURING
 KEN STRINGFELLOW (OF THE POSIES)
 FAREWELL TYPEWRITER

SUNDAY (SOLD OUT) OCTOBER 25TH 7:30PM \$25
 (SONGWRITER) ALL AGES
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
ANDREW MCMAHON
 FROM JACK'S MANNEQUIN

MONDAY OCTOBER 26TH 8PM \$10 (SONGWRITER) ALL AGES
GOH NAKAMURA

JANE LUI • GABE BONDOC

TUESDAY OCTOBER 27TH 7:30PM
 \$16 (INDIE) ALL AGES - SHOW MOVED TO
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DEAD MAN'S BONES

TUESDAY OCTOBER 27TH 8:30PM \$10 (ROCK)
PEBBLE THEORY
 COMPANY CAR

WEDNESDAY OCTOBER 28TH 8:30PM \$15 (INDIE)
AMY MILLAN

BAHAMAS

THURSDAY OCTOBER 29TH 8:30PM \$30
 (SONGWRITER)

MARC BROUSSARD:
WELCOME TO MY LIVING ROOM
 MATT HIRES

FRIDAY TWO SHOWS! OCTOBER 30TH 7:30PM
 (EARLY SHOW/ALL AGES) 10:30PM (LATE SHOW)
 \$16 (INDIE)

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PRINCETON

SATURDAY OCTOBER 31ST 10PM \$15
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SUNDAY NOVEMBER 1ST 8PM \$10/\$12
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MONDAY NOVEMBER 2ND 8:30PM \$10 (INDIE)
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EULOGIES

TUESDAY NOVEMBER 3RD 8:30PM \$10
 (SONGWRITER)

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FRIDAY OCTOBER 30TH
103 HARRIET PRESENTS
BUZZIN' FLY HALLOWEEN
FEATURING:
BEN WATT, JUSTIN MARTIN & HALO

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SATURDAY OCTOBER 31ST
1015 PRESENTS
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FEATURING:
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Emily Bonn

THURSDAY, 10/22 · 9 PM \$6 TIX AT TICKETWEB
OCEANROYAL (Record Release)
Northern Son
Devil Said Maybe

FRIDAY, 10/23 · 9 PM \$10 TIX AT TICKETWEB
JOE PUG
Lauren Shera
Guella

SATURDAY, 10/24 · CLOSED FOR PRIVATE EVENT
SUNDAY, 10/25 · 8 PM \$8 ADV TIX, \$10 DOOR
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JONAH SMITH
Jenn Grinles
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MONDAY, 10/26 · SIGN UP @ 7:30 PM · FREE
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 10/27 · 9 PM \$6 TIX AT TICKETWEB
QUINN DEVEAUX
David Arzo
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WEDNESDAY, 10/28 · 9 PM \$10 TIX AT TICKETWEB
JACE EVERETT
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"EAST BAY SOUL & FUNK REVUE"
THE GREASE TRAPS

10.24
Sa
"ELECTRIC RELAXATION"
DJ'S UN.D.FINE & OWLBOOGIE
GOLDEN HIP HOP, SOUL CLASSICS

10.25
Su
"KING OF KING'S"
**DJ'S SMOKE ONE
& HENROC**
ROOTS, ROCK, REGGAE

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MUSIC LISTINGS



Pelican plays the Independent Tues/27. | PHOTO BY MARTY WATSON

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

9pm, \$8.
Chris DeJohn and Neutral Ground Boom Boom Room. 9:30pm, \$6.
Don'ts, Finn Riggins, Total Hound Hemlock Tavern. 9pm, \$6.
Emmitt-Nershi Band, Assembly of Dust Independent. 8pm, \$17.
Heart Warfield. 8pm, \$62.50-85.
High Like Five, David Baron, Look the Moon, Mongols Slim's. 8pm, \$13.
Hit the Lights, There For Tomorrow, Fireworks, Sparks the Rescue, This Time Next Year Bottom of the Hill. 6:30pm, \$12.
Jibbers, Lucabrazzi, Sprains, Karate Chop Annie's Social Club. 8pm, \$6.
Daniel Johnston, Hymns Warfield. 8pm, \$25.
Kid Sister Rickshaw Stop. 9pm, \$20.
Kommunity FK Amoeba, 1855 Haight, SF; (415) 831-1200. 6pm, free.
Letters, Google Maps, Jen Grady House of Shields. 8pm, \$5.
Mammatus, Glitter Wizard, Bare Wires El Rio. 9pm, \$6.
Matsiyahu, Jillian Ann Fillmore. 9pm, \$15.
Moirá Scar, DOG, Taraval Technique Luggage Store, 1007 Market, SF; (415) 255-5971. 8pm, \$6-10.
Needtobreathe, Serena Ryder, Alternate Routes Café du Nord. 8pm, \$15.
Noah and the Whale, Robert Francis Swedish American Hall (upstairs from Café du Nord). 8pm, \$16.
Oceanroyal, Northern Son Hotel Utah. 9pm, \$6.
Sir Lord Von Raven, Jail Weddings, Sermon, Naysayers Knockout. 9:30pm, \$8.
Spits, Davila 666, Modern Action, Meat Sluts Thee Parkside. 9pm, \$10.
"Stevie Ray Vaughn Tribute Show with Alan Iglesias" Biscuits and Blues. 8pm, \$16.
Tainted Love Red Devil Lounge. 8pm, \$15.

WEDNESDAY 21
ROCK/BLUES/HIP-HOP

"Annie's Acoustic Punk Night" Annie's Social Club. 8pm, \$5. With Get Dead!, Officer Down, and special guests.

"Asian Hip-Hop Summit" Elbo Room. 9pm, \$5. With Dumbfoundead, Lyraflip, Surilla, DJ Zo, Rising Asterisk, Power Struggle, Mandeep Sethi and MC Humble, and more.

Blind Pilot, Low Anthem, Mimicking Birds Great American Music Hall. 9pm, \$16.

Brandi Carlile Fillmore. 8pm, \$26.

 **Alice Cooper** Warfield. 8pm, \$35-55.

 **Fu Manchu, ASG, It's Casual** Bottom of the Hill. 8:30pm, \$15.

Ezra Furman and the Harpoons, BrakesBrakesBrakes, Rachel Goodrich Rickshaw Stop. 8pm, \$10.

Honest Thomas, Stomacher, Orchestra of Antlers Kimo's. 9pm, \$4.

Edna Love with the Ed Ivey Band Rasselas Jazz. 8pm, free.

Mindless Things, Shangorillas, Teutronics, Sweet Bones Knockout. 10pm, \$5.

Kevin Russell Biscuits and Blues. 8pm, \$15.

Ryan Montbleau Band Red Devil Lounge. 8pm, \$12.

Spits, Davila 666, Pets, Re-Volts Thee Parkside. 8pm, \$10.

Sugarplums, Khi Darag El Rio. 8pm.

USE, Won-Fu, Scrabbel Café du Nord. 8:30pm, \$10.

Kurt Vile and the Violators, Wooden Ships, Young Prisms Hemlock Tavern. 9pm, \$10.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycall-wednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.

Hands Down! Bar on Church. 9pm, free. With DJs Klaksaarb, Mykll, and guests spinning indie, electro, house, and bangers.

Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.

Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.

THURSDAY 22
ROCK/BLUES/HIP-H

Back40 Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.

▶ **“Budget Rock 8 Kick-Off”** Eagle Tavern. 9pm, \$6. With MC Brontez, Cheap Time, Hunx and His Punx, Primitivas, and Young Offenders. Part of Budget Rock 8.

Phil Crumar and the Wonderfols Make-Out Room.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. DJs Pleasuremaker, Señor Oz, J Elrod, and B Lee spin Afrobeat, Tropicalia, electro, samba, and funk.

Bingotopia Knockout. 7:30-9:30pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Stacy Panto.

Caribbean Connection Little Baobab, 3388 19th St.; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

Gymnasium Matador, 10 6th St., SF; (415) 863-4629. 9pm, free. With DJ Violent Vickie and guests spinning electro, hip hop, and disco.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Higher Learning Polong Lounge. 9pm, \$10. With DJs Gab Bondoc and Mel.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Popscene 330 Rich. 10pm, \$10. Rotating DJs

CONTINUES ON PAGE 38

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AMOEBAMUSIC™ LIVE SHOWS CALENDAR

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THURSDAY • OCTOBER 22 • 6PM

**NEKRO FESTIVAL PRESENTS:
KOMMUNITY FK**

Kommunity FK's Patrik Mata plays a special acoustic set. Also check out Nekro Festival (10/23 & 10/24) at the Oakland Metro Opera House. Features 13 bands including Saints Of Ruin, Gitanes Demone, & Kommunity FK!

SATURDAY • OCTOBER 24 • 7PM

MESHELL NDEGEOCHELLO

Devil's Halo, Meshell Ndegeocello's 8th album, harkens back to the way records used to be made: with a focus on musicianship & live band energy. Also catch her at The Independent in SF later that night.

TUESDAY • OCTOBER 27 • 6PM

BÉLA FLECK, ZAKIR HUSSAIN, & EDGAR MEYER

In this era of cookie-cutter, synthetic sounds, it's almost impossible to make music that is unique & incomparable. Banjo legend Béla Fleck, tabla genius Zakir Hussain, & double-bass master Edgar Meyer have achieved it with their newest collaboration, *The Melody of Rhythm*.

WEDNESDAY • OCTOBER 28 • 6PM

RUPA & THE APRIL FISHES

With their 2nd album *este mundo*, out 10/27, Rupa & the April Fishes hold up a carnival mirror to life, presenting a humorous & occasionally disquieting reflection. The SF-based band blurs the boundaries of genre & geography to create what *Time Out* has called "global agit-pop."

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No shows this week. Check amoeba.com for upcoming free live shows!

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8PM
\$10
ALL AGES
PIRATE CAT PRESENTS
THE SPITS
DAVILA 666
THE PETS
THE RE-VOLTS

*Thu 10/22
9PM
\$10/+21
THE SPITS
DAVILA 666
MODERN ACTION
THE MEAT SLITS

*Fri 10/23
7PM
\$10
BUDGET ROCK
NECESSARY EVILS
KILLER'S KISS
BLACK TIME
THE GOLDEN BOYS w/ GREG ASHLEY
WOUNDED LION
DJS MITCH & ICKI

*Sat 10/24
3PM
\$5
BUDGET ROCK
NO BUNNY
ROCK N' ROLL ADVENTURE KIDS
PIZZA EATING CONTEST!
PERSONAL & THE PIZZAS
JOHNNY & THE LIMELIGHT
THE PIZZAS
DJS NATE & AYAPAPYA

8PM
\$5
THE MUMMIES
YOUNGER LOVERS
THE CORMANS
HAROLD RAY LIVE IN CONCERT
THE OKMONIKS
DJS FROM TEENAGE
DANCE CRAZE

*Sun 10/25
1PM
\$5
BUDGET ROCK RECORD
SWAP & BATTER
BLASTER BREAKFAST
BOX ELDERS
SECTOR ZERO
WILD THINGS
SLIPPERY SLOPES
OUTDOORMEN
IMPEDIMENTS
DJS CAROLYN KEDDY &
MIKE BOKEN REKIDS

*Tue 10/27
8PM
\$8/18+
NICO VEGA
ENDLESS HALLWAY
SCENE OF ACTION

UPCOMING SHOWS:

10/28 - STRUCK BY LIGHTNING, THE
AFTERMATH, MAN AMONG WOLVES,
WITNESS THE HORROR
10/29 - WITCH TITS - HOMO HALLOWEEN
PARTY - TRY THE PIE, IMOBEN BINNIE
10/30 - MOONSPELL, DIVINE HERESY,
SECRETS OF THE MOON

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10/21
9PM
\$5
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FROM L.A.:
DUMFOUNDHEAD, LYRAFLIP,
SCATTERBRAIN, DJ ZO
FROM SF:
RISING ASTERISK, POWER
STRUGGLE, MANDEEP SETHI
& MC HUMBLE, EMASIN,
KENSU KUMA, ENOCH
PLUS MC BATTLES

THU
10/22
9:30PM
\$5 B4 11
\$6 AFTER
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER
SENIOR OZ WITH RESIDENTS
J ELROD AND B LEE
PLUS YOGOMAN BURNING BAND

FRI
10/23
9PM
\$7 B4 11
\$10 AFTER
TIGERBEAT 6 LABEL
NIGHT/DANCE PARTY
WITH LIVE SETS FROM
KID 606
PIGEONFUNK, GHOSTS ON
TAPE, POOTERHOOTS,
ON THE DECKS: C.L.A.W.S. vs.
DJ PEEPLAY, DJ OONCE OONCE

SAT
10/24
10PM
\$10/\$12
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KAPAKAHI, DJ DEEDOT
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SUN
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9PM
\$6
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AND GUEST **JON AD**
(LODUBS, VARIOUS, PORTLAND)

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DIGITAL DIGITAL (QWAZAAR &
SILENCE), NOCANDO,
DELMON CREW
(DELINQUENT MONASTERY)

TUE
10/27
9PM
\$10
MARCUS COHEN PRESENTS
THE CONGRESS
FEAT GUEST VOCALIST
VALERIE TROUTT

WED
10/28
10PM
\$5
ELBO ROOM PRESENTS
CLUB SHUTTER
WITH DJS
NAKO, OMAR, JUSTIN

UPCOMING

THURS 10/29 - AFROLICIOUS
FRI / SAT 10/30-31 - BAYONICS/ ORGONE
SUN 11/1 - DUB MISSION: DJ SEP

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HOME GROWN

RAD CLOUD Rad Cloud LP

Rad Cloud is a San Francisco band consisting of Bob Thayer and Sarah Ashton. Their sound is punky, beatnik, and heartfelt. The record itself has a late '70's garage quality with a touch of warmth that is almost jazz, influenced by Jonathan Richman, The Ramones, Television, noir, lounge, Beatnik poetry, surf, and rock'n'roll.



www.myspace.com/radcloud

9⁹⁸
LP

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Mwamwaya.

SATURDAY 24

ROCK/BLUES/HIP-HOP

Bouncing Souls, Bayside, Broadway Calls Slim's. 8pm, \$21.

► **"BYOQ: Bring Your Own Queer"** Music Concourse Bandshell, Golden Gate Park, SF; www.byq.org. Noon-5pm, free. With Honey Sound System, Rainbow Death Pony, Excuses for Skipping, Lucky Jesus, performances by La Chica Boom and Diamond Daggers, and more.

► **Cannabis Corpse, Ramming Speed, Acaphalix** El Rio. 10pm, \$7.

Jay Farrar and Benjamin Gibbard, John Roderick Bimbo's 356 Club. 9pm, \$25.

Goodie Mob, Scarface Fillmore. 9pm, \$36.
Rachel Grimes and Sarah Cahill Swedish American Hall (upstairs from Café du Nord).

7:30pm, \$17.

John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$22.

Jeremy Jay, Sea Lions, Black Umbrella Knockout. 9pm, \$8.

► **Mummies, Brentwoods, Fevers, Donny Denim and the Spaghettoes** Bottom of the Hill. 8pm, \$5. Part of Budget Rock 8; with MC Mike Lucas and DJ Tina Boom Boom.

► **Mummies, Younger Lovess, Harold Ray Live in Concert, Okmoniks, Cormans** Three Parkside. 8pm, \$5. Part of Budget Rock 8.

Meshell Ndegeocello, Beatropolis Independent. 9pm, \$25.

► **No Bunny, Rock n' Roll Adventure Kids, Personal and the Pizzas, Pizzas, Johnny and the Limelight** Three Parkside. 3pm, \$5. Part of Budget Rock 8; with MC Personal Pizza and DJs Big Nate and Ayapapaya, plus a pizza-eating contest.

Rykarda Parasol, Nero Nava, Murder of Lilies Café du Nord. 9pm, \$12.

Sounds, Shiny Toy Guns, Semi Precious Weapons, Foxy Shazam Warfield. 9pm, \$30.

Steely Dan Nob Hill Masonic Exhibition Hall, 1111 California, SF; www.livenation.com. 8pm, \$69-255. Performing *The Royal Scam*.

Stirling Says, Finest Dearest, System and Station Hemlock Tavern. 9:30pm, \$7.

Stymie and the Pimp Jones Luv Orchestra Coda. 10pm, \$10.

Three Bad Jacks, Mighty Slim Pickins, Naked and Shameless Annie's Social Club. 9pm, \$8.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

Barefoot Bhangra Party San Francisco Buddhist Center, 37 Bartlett, SF; (415) 289-2019. 7pm, \$10 donation. Featuring beginners dance lessons.

Barracuda 111 Minna. 9pm, \$5-10. Eclectic 80s music with DJs Damon, Phillie Ocean, and Mod Dave, plus free 80s hair and make-up by professional stylists.

CONTINUES ON PAGE 40 >>

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THU 10/22 **DJ MISS MILLIONS** 10PM

FRI 10/23 **AMELIA RAY LIVE IN CONCERT** 10PM

SUN 10/25 **DJ METROLICIOUS KARAOKE W/ PAUL** 10PM


TUE 10/27 **ALCOHOLICAUST W/ WHATSHISFUCK, FREDDY MACNUGGET AND DJ ANIMAL** 9PM

WED 10/28 **DJ MIKEL - DUB RIOT** 10PM

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Mano Suave
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Already a star in Europe, this is Levy's North American debut. Rooted in Spanish and Ladino song, Levy's music then spreads out like a diaspora, and the album features musicians from Greece, Turkey, Iran, Paraguay, Israel, Armenia and Spain. The duet with Natacha Atlas is positively dreamy.

Don't miss Yasmin Levy live in concert 10/29 at the Herbst Theater in SF!

12.99

Shortyo
King of the Kounty
 Koch



Philadelphia rapper and impresario Shortyo takes it to the next level with this hard and heavy disc. He's got Lil Wayne, Nate Dogg, Too Short and Yung Berg, as well as some hot production from people like Drumma Boy, Oz and Da Deacon.

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THU OCT 22nd
 doors 7:30
 \$15 ADV
 \$17 DOOR

Jason Lytle
 (grandaddy)
FRI OCT 23rd
 Liam Finn & Eliza Jane
 doors 8:30
 \$13 ADV
 \$15 DOOR

Meshell Ndegeocello
 Beatropolis
SAT OCT 24th
 doors 8:30
 \$25

PELICAN
 black cobra
 SWEET COBRA
TUE OCT 27th
 doors 7:30
 \$15

SEAN HAYES
 Killbossa
WED OCT 28th
 doors 7:30
 \$16

MUMIY TROLL
THU OCT 29th
 doors 7:30
 \$25

SLEEPY SUN THE ANTLERS
 SAT 10.31/ DOORS 8:30/ \$16 ADV • \$18 DOOR
HALLOWEEN! ALBINO!
 SUN 11.1/ DOORS 7:30/ \$25
UFO
TRAVIS LARSON BAND
 MON 11.2/ DOORS 7:30/ \$15
 (((FOLK YEAH))) PRESENTS
THE EMERALD TRIANGLE TOUR
 FEAT FARMER DAVE SCHER, ANDY CABIC, JONATHAN RICE & JONATHAN WILSON
 WED 11.4/ DOORS 8:30/ \$20
 KCRW & CLUB MERCY PRESENT
LITTLE DRAGON
 NITE JEWEL


MUM
SIN FANG BOUS
 FRI 11.6/ DOORS 8:30/ \$15
LANGHORNE SLIM
 DAWES • AUSTIN LUCAS
 SAT 11.7/ DOORS 8:30/ \$20
CHALI 2NA (JURASSIC 5)
GIFT OF GAB (BLACKLICKIOUS)
 MR. LIF • HOSTED BY LYRICS BORN
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Tickets available for all performances through November 1. Second balcony seats only. Not valid for previously purchased tickets or with other discounts.

10UP

FRIDAY OCT 23
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San Francisco

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HAPPY HOUR TUE-FRI 5-9PM
SAT-SUN 1-3PM \$3 WELL/PINTS
\$5 BLOODY MARY PINTS

WED 10/21
KHI DARAG, SUGARPLUMS, BELLY OF THE WHALE (WORLD/POP/FOLK) \$6 7PM

THU 10/22
MAMMATUS, GLITTER WIZARD, BARE WINGS (ROCK/PUNK) \$6 9PM
DJ SURESH AND NAGABEATZ 9PM NOS (FRONT)

FRI 10/23
FREE OYSTERS ON THE HALF SHELL 5:30PM
DJ'S CARMEN & MIRANDAS FRUIT STAND (WORLD, FUNK, R&B, POP) 6PM-2AM NOS
RED HOTS BURLESQUE 7:30PM
JENNY KERR BAND, KITTY ROSE, STARLENE, RICHIE AND THE CURIOUS PROCLIVITIES (CW/BLUES/AMERICANA) 9PM DONATION

SAT 10/24
MANGO 3-8:30
CANNABIS CORPSE,
RAMMING SPEED,
ACHEPHALIX
(METAL/TRASH/PUNK) \$7 9PM

SUN 10/25
SALSA SUNDAYS WITH LOS COMPAS!
3-8PM \$8 FREE SALSA DANCE CLASS 3:15PM

MON 10/26
DOMESTIC ELECTRICS (INDIE) 7PM \$3
DOLLAR DAYS \$1 PABST/\$2 WELL
RADICAL VINYL DJ'S (OLDIES/PUNK/PSYCH/COUNTRY/OBSCURITIES) 9PM NOS

TUE 10/27
POWER DOVE, ELIOT ROSE (FOLK/POP) 8PM NOS

PIER 23
SATURDAY & SUNDAY
BRUNCH 10AM

10/21
DR. DEE TRIO
Str8 Ahead Jazz
6pm / free

10/21
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7:30pm / Donations appreciated

10/22
SF JAZZ KIDS ORCHESTRA
Jazz • 6pm / free

10/23
RELAPSE, WHO GAS & PLANTING SEEDS
Reggae/Rock
10pm show / \$10 door@9pm

10/24
JAH WARRIOR SHELTER HI-FI
Reggae Dj's
10pm show / \$10 door@9pm

10/25
ZIGABOO MODELISTE
King of the Funky Drums
4pm show / \$10 door@3pm

10/27
FREDERICK HODGES
Ragtime Piano • 5pm / free

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MUSIC LISTINGS

SAT/24 DANCE CLUBS
CONT>>

Big Up Magazine Paradise Lounge. 10pm, \$20. With DJs Cyrus, Cluekid, Kutz, and more spinning dubstep to celebrate Big Up's one year anniversary.

Bonobo Mighty. 10pm, \$13.

Dirty 30s Suede, 383 Bay, SF; (510) 692-7069. A birthday celebration for Quincy with DJs Mind Motion, Romero, and Fresh spinning hip hop.

Go Bang! Go Boo! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. A scare-abration featuring Pat Les Stache and Steve Mak spinning 70's/80's disco with resident DJs Eddy Bauer, Nicky B., Sergio and Stanley.

soundscape Vortex Room, 1082 Howard, SF. 10pm, \$5. With DJs C3PLOS, Brighton Russ, and Nick Waterhouse spinning soul jazz, boogaloo, hammond grooves, and more.

SUNDAY 25

ROCK/BLUES/HIP-HOP

"Brutal Sound Effects Festival #67" Hemlock Tavern. 8pm, \$7. With Compression of the Chest Cavity Miracle, Elise Baldwin, Sgt. Cobra Queef, David Kendall, Horseflesh, and VSF.

Budget Rock Record Swap and Batter Blaster Breakfast Three Parkside. 1pm, \$5. With Sector Zero, Box Elders, Impediments, Wild Thing, Slippery Slopes, and Outdoorsmen. Part of Budget Rock 8; also with MC Bruce Belden, the Last Punk on Earth; and DJs Carolyn Keddy and Mike.

Discipline, Farewell Typewriter Café du Nord. 9pm, \$12.

Gossip, Men, We Are the World Regency Ballroom. 8pm, \$22.

Gris Gris, Thee Oh Sees, Dan Melchior Und Das Menace, Fresh and Onlys Bottom of the Hill. 9pm, \$10. Part of Budget Rock 8; with MC

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GET DEAD
OFFICER DOWN
+ SPECIAL GUESTS
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THURSDAY OCTOBER 22ND
THE JIBBERS
LUCABRAZZI
THE SPRAINS
KARATE COP
DOORS 8:00PM / \$6 ADMISSION

FRIDAY OCTOBER 23RD
ALCOHOLICAUST PRESENTS
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(RECORD RELEASE / SEATTLE)
CARTOGRAPHER
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9:00PM / \$7 ADMISSION

SATURDAY OCTOBER 24TH
THREE BAD JACKS
THE MIGHTY SLIM PICKINS'
NAKED AND SHAMELESS
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9:00PM / \$10 ADMISSION

SUNDAY OCTOBER 25TH
RALPH WHITE (OF BAD LIVERS)
GINO ROB AIR
LIZ ALBEE
HANS GRUSEL
DOORS 5:00PM / \$8 ADMISSION

TUESDAY OCTOBER 27TH
OPEN MIC COMEDY
IN THE BACKROOM
(SIGN UP @ SFSTANDUP.COM)
7PM-9PM / NO COVER

TUESDAY OCTOBER 27TH
DRUNKEN MONKEY LOUNGE
WITH SPECIAL GUEST DJ
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
(FREE POOL / SHOT SPECIALS / \$1 HAMM'S)
9PM-2AM / NO COVER

COMING SOON:
10/28: JOE BUCK YOURSELF (HANK III)
10/29: VALIENT THORR, EARLY MAN
10/30: DEATH VALLEY HIGH
10/31: DEAD SOULS (JOY DIVISION TRIBUTE)

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Anthony Bedard and Bob McDonald, and DJs Lil Duce and DJ Cityhobb.
Rakim, Rhymefest Slim's. 9pm, \$27.
Jonah Smith, Jenn Grinels, Christopher Hawley Hotel Utah. 8pm, \$10.
Steely Dan Nob Hill Masonic Exhibition Hall, 1111 California, SF; www.livenation.com. 7:30pm, \$69-255. Performing internet requests.
"West Fest" Speedway Meadow, Golden Gate Park, SF; www.2b1records.com/woodstock40sf. 9am-6pm, free. Celebrate the 40th anniversary of Woodstock with Jefferson Starship, Country Joe McDonald, Leslie West, Jerry Harrison with Ronnie Montrose, and more.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludachris, and guest Jon AD.
45 Club the Funky Side of Soul Knockout. 10pm,

free. With dX the Funky Gran Paw, Dirty Dishes, English Steve, and the 14th Floor.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Last Sunday Bollyhood Café. 5:30pm, \$2. With DJs spinning dance hall, soul, and R&B.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 26

ROCK/BLUES/HIP-HOP

"Growing Pains Tour" Elbo Room. 9pm, \$5. With Mestizo, Robust, Digital Digital, Nocando, and Delmon Crew.

Goh Nakamura, Jane Lui, Gabe Bondoc Café du Nord. 8pm, \$10.
Sentinel, Malbec, St. Leonards Bottom of the Hill. 9pm, \$8.
Sunset Rubdown, tUnE-y ArDs Great American Music Hall. 8pm, \$18.

DANCE CLUBS

Case of the Mondays Triple Crown. 10pm, free. Rotating DJs spinning hip hop, soul, electronic, reggae, and more.
Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

TUESDAY 27

ROCK/BLUES/HIP-HOP

Congress with Valerie Troutt Elbo Room. 9pm, \$10.
Alela Diane, Marissa Nadler Rickshaw Stop. 8pm, \$12.
"An Evening with Emilie Autumn" Great American Music Hall. 8pm, \$16.
Fat Tuesday Band Biscuits and Blues. 8pm, \$15.
Fracas, STDs, Kill Crazies, Poison Control Knockout. 10pm, free.
Heavy Slim's. 8pm, \$15.
Kirkwood-Dellinger, 300 Pounds, Dana Alberts Rock-It Room. 9pm.
Lahar Boom Boom Room. 9:30pm, \$5.
Le Loup, Nurses, French Miami Bottom of the Hill. 9pm, \$12.
Nico Vega, Scene of Action, Endless Hallway Thee Parkside. 8pm, \$8.

Pelican, Black Cobra, Sweet Cobra Independent. 8pm, \$15.
Pictures of Then Kimo's. 9pm, \$5.
Pierre Le Robot, Weatherbox, Little Brazil, Raised by Robots Hemlock Tavern. 9pm, \$6.
Eliot Rose, Powerdove El Rio. 8pm, free.
Slow Poisoner Brainwash, 1122 Folsom, SF; www.theslowpoisoner.com. 7:15pm, free.

DANCE CLUBS

Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house. **SFBG**

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10/22 DOOR 9PM \$5 BLACK WIDOWS S.F. PRESENTS
SHADOW SOCIETY
 DJ'S FACT.50 & TOMAS DIABLO

10/23 DOOR 9PM NO COVER!
CLUSTERF@*K
 WITH DJ'S ZOLA, RANON & JAMAL, & CALEB

10/24 DOOR 9PM \$10 HUBBA HUBBA PRESENTS
THE MINKS
 BETE NOIR, LIVE BURLESQUE ON STAGE!

BOTTOM OF THE HILL
 info line: (415) 621-4455

WED OCT 21 DOOR 8PM \$15 age: ALL
FU MANCHU
ASG THE SOLID

THU OCT 22 DOOR 8PM \$12 age: ALL
HIT THE LIGHTS
THERE FOR TOMORROW
FIREWORKS
SPARKS THE RESCUE
THIS TIME NEXT YEAR

FRI OCT 23 DOOR 8:30 \$14 age: ALL
ISLANDS
 formerly THE UNICORNS; on Rough Trade Records
JEMINA PEARL
TORO Y MOI

SAT OCT 24 DOOR 8PM \$5 age: 21+
 BUDGET ROCK 8
THE MUMMIES
THE BRENTWOODS
THE FEVERS
DONNY DENIM & THE SPAGHETTOES

AMNESIA

8pm, FREE
 Live gypsy jazz w/ **GAUCHO**

WED 21 10:30pm, FREE
MICHAEL ABRAHAM
 Jazz Session

THU 22 9pm, \$8
THE LOTUS MOONS
 Dos Hermanos (German hillbilly)
 The Love Dimension
 Nectarine Pie
 Honey

FRI 23 9pm, \$6-10
THE LUCKY ROAD
 Balkan, Bangra, Latin. Gypsy party w/ bellydancing, DJs, and live performances by Sister Kate

SAT 24 9pm, \$7-10
BRENT AMAKER & THE RODEO
 Apache Thunder
 Reduced to Ruin

SUN 25 8:30pm, FREE
 Bluegrass Mondays w/
THE BAREFOOT NELLIES

MON 26 7pm, FREE
RED LIGHT OPEN MIC

TUE 27 9pm, FREE
ROCK OUT KARAOKE

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ART BY LISA MENDELSON: THE YELLOW BENCH SERIES RUNS THRU OCT.

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THE CARROLL BROS...
AS "MY 3 SONS"
PLAYIN' THE HITS 10PM \$5

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BEST OF THE BAY WINNER '09!!
FREE BBQ W/ CHUPA & DAMON

EVERY MON NIGHT
ICHI SUSHI
HAPPY HOUR 6-9PM

EVERY TUESDAY
"TEQUILA TERROR TUES."
TECATE & SHOT \$6 W/ HORROR ON THE BIG SCREEN, FILM @ 11PM

MON - FRI 4 - 2AM ☆ SAT - SUN 2 - 2AM
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 WHISKEY WED ☆ PBR & SHOT \$5
 SATELLITE RESTAURANT ☆ WEIRD FISH
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 \$2 PBR & TECATE

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 \$3 PINT all day & night!

SPORTS & LIVE MUSIC BAR

THIS WEEK
 WEDNESDAY OCT 21 - 9pm • FREE
GARRIN BENFIELD
 80s, 90s covers + originals (rock)
 FRIDAY OCT 23 - 9pm • FREE
DJ RORY from Dublin

SATURDAY OCT 24 - 7PM
UFC #104 followed by
DJ SCHROBI GIRL

SPORTS
 ALL EPL & SPL SOCCER GAMES ON TV!
 ALL BOXING & UFC LIVE BROADCAST!
 NFL SUNDAYS (DRINK SPECIALS/ALL GAMES AVAILABLE)
 MONDAY NIGHT FOOTBALL (w/ COMPLIMENTARY BUFFET)

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 Every Tue & Thu with \$1 BEER SPECIALS (DJ Schrobi-Girl on Thu.)

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HELLA GAY! HALLOWEEN PARTY
 DJ'S BLACK, DURT, RYAN & GSTAR

10/31 DOOR 9PM \$8
HELL-O-WEEN 2009! COSTUME BALL!
 THE UNDEAD BOYS (DEAD BOYS TRIBUTE BAND)
 THE HOBO GOBBELINS
 CUSTUME CONTEST!

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 SUNDAY, NOVEMBER 1ST

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SUN OCT 25 DOOR 8PM \$10 age: 21+
 BUDGET ROCK 8
GRIS GRIS
THEE OH SEES
DAN MELCHIOR UND DAS MENACE
THE FRESH & ONLYS

MON OCT 26 DOOR 8:30 \$8 age: 21+
SENTINEL
 (EP release)
MALBEC ST LEONARDS

TUE OCT 27 DOOR 8PM \$10/\$12 age: ALL
LE LOUP
NURSES
FRENCH MIAMI

WED 10/28
WILLIAM ELLIOTT WHITMORE
 Hoots & the Hellmouth • The Ferocious Few

THU 10/29
TIMES NEW VIKING
 Axemen • Clipd Beaks • Work

FRI 10/30
PINE & BATTERY
 New Montgomery • OONA • The Hi-Nobles

SAT 10/31
LOQUAT
 LoveLikeFire • Djs Fallout vs. Life/Style

MON 11/2
BIG BUSINESS
Triclops!

TUE 11/3
B-CUPS
 The Minks • The Started-Its

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 advance tickets: bottomofthehill.com/tickets.html

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SATURDAY OCTOBER 31ST

A NIGHTMARE ON
6TH STREET
EGO TRIPPIN

MASEO OF DE LA SOUL
ROCKIN THE 1'S AND 2'S

SHORTKUT | DJ NYCE | JAH YZER | DJ SERG
HOSTED BY THE MISTRESS OF CEREMONY MELINA "HOSTESS CUPCAKE" JONES
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STAGE LISTINGS



(L to R) Tommy Shepherd and Dan Wolf tell their stories from the Jewish-American and African-American experience in *Stateless*, opening Thurs/22 at The Jewish Theatre.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

The Bald Soprano Cutting Ball Theater, Exit, 27 Taylor; (800) 838-3006, cuttingball.com. \$15-\$30. Previews Fri/23-Sat/24, 8pm; Sun/25, 5pm. Opens Oct 29. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Nov 22. Cutting Ball Theater opens its 10th season with Eugene Ionesco's comic masterpiece.

Barbarella Stage Werx, 533 Sutter; stagewerx.org. \$20-\$25. Opens Thurs/22, 8pm. Runs Thurs-Sat, 8pm. Through Nov 7. From the producers of this year's smash hit "Stale Magnolias" comes another trio of deadly B-movies brought to life by an intrepid acting ensemble.

The Creature Thick House, 1695 18th St; 401-8081, thickhouse.org. Previews Fri/23-Sat/24, 8pm. Opens Sun/25, 7pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Black Box Theatre presents a one-of-a-kind Halloween experience with the world premiere of Trevor Allen's story based on Mary Shelley's classic novel.

November American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. 749-2228, www.act-sf.org. \$10-\$82. Previews Fri/23, 8pm; Sat/24, 2 and 8pm; Sun/25, 7pm; and Tues/27, 8pm. Runs Tues-Sat, 8pm; Sat-Sun, 2pm. Through Nov 15. American Conservatory Theater presents the West Coast premiere of David Mamet's fiendishly funny, over-the-top new comedy.

Theatre of the Battle Off-Market Theaters, 965 Mission. \$15. Opens Sun/25, 4:30pm. Runs Sun, 4:30pm. Through Nov 16. Zoe Sheli Sameth premieres her solo show about being caught in the beginnings of the 26-year Sri Lankan civil war.

The Woman in Black Phoenix Theatre, 414 Mason; www.phoenixtheatresf.org. \$15-\$25. Opens Fri/23, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Nov 8. This winter thriller by Stephen Mallatrat is the bone-chilling, insidiously eerie story of a solicitor sent to a remote home on England's bleak East Coast.

Tilted Frame Off-Market Theaters, 965 Mission; www.tiltedframe.com. \$10. Previews Thurs/22, 8pm. Runs Thurs, 8pm. Through Nov 19. Tilted Frame brings together its two companies to perform a show for two cities at the same time.

ONGOING

The Clean House Burial Clay Theater, 762 Fulton; (510) 420-0813, www.womanswill.org. \$15-\$25. Fri/23-Sat/24, 8pm. Woman's Will performs Sarah Ruhl's touching and absurd play.

The Heidi Chronicles Next Stage, 1620 Gough; (800) 838-3006, custommade.org. \$10-\$28. Thurs/22-Sat/24, 8pm. Custom Made presents this Pulitzer Prize winning comedy.

Hold Me Closer, Tiny Dionysus Mama Calizo's Voice Factory, 1519 Mission; www.trixiecarr.com. \$15. Thurs/22-Sat/24, 8pm. Mama Calizo's presents Ben Randle's original play starring Trixxie

Carr.

Meet the Samsas Boxcar Theatre, 505 Natoma; (800) 838-3006. \$20-\$30. Wed/21-Sat/24, 8pm; Sun, 2pm. The monstrous desire for fame at all costs has carved out a comfortable niche in the reality television genre, where has-beens and never-will-bes compete for ratings, cash prizes, and the ultimate last word in a world as far removed from actual reality as any other television series. In Meet the Samsas, monstrosity takes the unexpected form of a gigantic bug, formerly eldest son and sad-sack Gordon, and expresses itself through the unsympathetic reactions of his erstwhile family, who can only come to terms with his transformation by discussing it in terms of the potential ratings his presence will command on their struggling reality show, in danger of being cut by the network for not competing strongly enough with The Joneses. (Nicole Gluckstern)

Rent Golden Gate Theatre; 512-7770, www.shnsf.com. Wed-Fri, 7:30pm; Sat, 1 and 7:30pm; Sun, 1 and 6pm. \$25-\$68. La Bohème set in Lower East Side Manhattan is a thumbnail description, but Rent has really only a tiny Puccini and a lot of Jonathan Larson, creator of the seminal rock musical of late-90s angst. (Avila)

So Many Ways to Kill A Man Metal Shop Theatre, 2425 Stuart, Berk; (800) 838-3006, www.raggedwing.org. \$15-\$30. Thurs/22-Sat/24, 8pm. The title of Ragged Wing Ensemble's new show, a retelling of the Oresteia, refers as much to the myriad ways of riffing on Aeschylus's text as to the bloody debauch in the House of Atreus. Rather swift at 75 minutes, RWE's version has its moments but nevertheless suffers from a certain listlessness born of an imbalance between comedy, song, and headier drama. (Avila)

Tales from the Dark Room: Season II Dark Room Theater, 2263 Mission; 401-7987, darkroomsf.com. \$20. Fri/23-Sat/24, 8pm. The Dark Room Theater presents a celebration of the witching hour with a Halloween trick and treat.

PERFORMANCE

"The Hasheesh Eaters" Mama Calizo's Voice Factory, 1519 Mission; voicefactorysf.org. Fri-Sun, 8pm. Through Oct 31. If you saw the SF Buffoons 1.0 production of The Hasheesh Eaters a couple of years ago at the San Francisco Fringe, you may have been left with a lingering impression of chaos invoked but not quite attained. But the Buffoons have not been idle since, and their latest version of Fitz Hugh Ludlow's drug-laced odyssey through the underbelly of 1863 San Francisco, "a distant outpost of perversion and poetry," is a much more visceral experience than its predecessor. Beautifully designed and urgently performed, The Hasheesh Eater is excellent as an exploration of Babylon—both historical and hysterical. (Gluckstern)

"I Don't Care Anymore" The Dark Room, 2263 Mission; www.sfdarkroom.com. Tues, 8pm. Check website for price. The Dark Room presents comedienne, actress, and burlesque star Selene Luna.

"Stateless: A Hip Hop Vaudeville Experience" The Jewish Theatre, 470 Florida; 292-1233, www.tjt-sf.org. Thurs-Sat, 8pm; Sun, 7pm. \$15-\$45. The Jewish Theatre San Francisco opens its first season under a new name with the world premiere of Dan Wolf and Tommy Shepherd's theatrical collaboration. **SFBG**

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The Bring Your Own Queer music and arts festival at the music concourse in Golden Gate Park Sat/24 is a guaranteed dance party.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 21

Distribution Workshop Artists' Television Access, 992 Valencia, SF; festival@atasite.org. 7:30pm, free. Gain insight into the world of experimental film exhibition and distribution at this workshop and panel discussion featuring Joel Bachar from Microcinema International, filmmaker Jonathan Marlow from SFCinematheque, filmmaker Maia Carpenter from Canyon Cinema, filmmaker Craig Baldwin from Other Cinema, and associate editor and producer of Wholphin, Emily Doe.

Root Division Auction Root Division, 3175 17th St., SF; (415) 863-7668. 7:30pm, \$35. Support artists and arts education at this community auction and benefit for local emerging artists and Root Division's after school art program for Bay Area youth.

FRIDAY 23

Art in Storefronts 989 Market, SF; www.sfartcommission.org/storefronts. 5pm, free. Enjoy live music and pick up a map at the opening party for the *Art in Storefronts* program, where participating storefronts along central Market and Taylor streets will display original window installations done by San Francisco artists.

Crush It! The Booksmith, 1644 Haight, SF; (415) 863-8688. 6pm; \$22, includes book. Meet Gary Vaynerchuk, host of the popular daily webcast *The Thunder Show* on tv.winelibrary.com, and get a copy of his new book *Crush It! Why now is the time to cash in on your passion*, a guide on how to turn your interests into businesses.

Haunted Haight Walking Tour Starts in front of Coffee to the People, 1206 Masonic, SF; (415) 863-1416. Fri., Sat., and Sun throughout October, 7pm; \$20 advanced tickets required. Discover neighborhood spirits and hunt ghosts with a real paranormal researcher on this haunted tour which includes chances to win spooky prizes and a guidebook.

Leon Panetta Intercontinental Mark Hopkins, 999 California, SF; (415) 869-5930. 11am, \$30. Hear CIA director and California native Leon Panetta discuss the current challenges facing national security. Attendees may be subject to search.

SATURDAY 24

BYOQ Music Concourse, Golden Gate Park, 55 Hagiwara Tea Garden Drive, SF; www.byoq.org. Noon, free. Come dance and play at the *Bring Your Own Queer* music and arts festival featuring bands, DJs, performances, art, fashion, and more.

Passport 2009 Mission Playground, Valencia between 19th and 20th St., SF; (415) 554-6080. Noon, \$25 for booklet. Pick up a

map and purchase a "passport" at Mission Playground and begin your adventure to various locations around the Mission to collect artist-made stamps that will personalize your *Passport 2009* journey.

Save City College Sale Parking area of the Balboa Reservoir across from the San Francisco City College Ocean Campus Science Hall, 50 Phelan, SF; www.ccsf.edu/saveccsf. 9am-2pm, free. Help restore canceled classes at the City College of San Francisco for the Spring 2010 semester at this Save City College garage sale and flea market.

Opera Costume Sale San Francisco Opera Scene Shop, 800 Indiana, SF; sfopera.com. Sat. 11am-5pm, Sun. 11am-4pm; free. Get a last minute Halloween costume at the San Francisco Opera's warehouse sale featuring hats, masks, fabrics, shoes, and handmade costumes for women, men, and children.

Potrero Hill History Night International Studies Academy, 655 De Haro, SF; (415) 863-0784. 5:30pm; free program, \$6 for BBQ. Enjoy BBQ from Potrero Hill restaurants and music by the Apollo Jazz Group, followed by a performance by the I.S.A. Community Choir, and ending with interviews of unique long-time residents.

Walk for Farm Animals Ferry Market Plaza, meet behind the Vallicourt Fountain in Justin Herman Plaza, SF; 607-583-2225. Noon, \$20. Help expand awareness of the unnecessary suffering that farm animals endure and help raise funds for Farm Sanctuary, a farm animal rescue, education, and advocacy organization.

BAY AREA

Exotic Erotic Ball Cow Palace 2600 Geneva, Daly City; (415) 567-BALL. 8pm, \$79. Attend the 30th anniversary of the Exotic Erotic Ball, a lingerie, fetish, and masquerade celebration of human sexuality and freedom of expression featuring live music, DJs, and costume contests.

SUNDAY 25

BAY AREA

Sister of Fire Awards Oakland Asian Cultural Center, 388 9th St., Oak; (510) 444-2700. 11am, \$50-5,000. Help honor four remarkable women: Civil rights and immigration advocate Banafsheh Akhlaghi, Colombian indigenous rights advocate Ana Maria Murillo of Mujer U'wa, employment and labor rights advocate and author Lora Jo Foo and Tirien Steinbach of the East Bay Community Law Center. Featuring brunch and live music.


MONDAY 26

Ghosts of City Hall SF City Hall, meet at South Light Court, through Polk street entrance, 1 Dr. Carlton B. Goodlett Place, SF; (415) 557-4266. 6:30pm, free. Hear stories of disinterred remains, assassinations, and other ghostly lore, like the little-known fact that a cemetery once covered Civic Center. Allow time for security check. **SFBG**

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Patton Oswalt stars as a man obsessed with the New York Giants in *Big Fan*, out Fri/23.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete listings, see www.sfbg.com.

SF DOCFEST

The eighth annual San Francisco Documentary Film Festival runs through Oct 29 at the Roxie, 3117 16th St, SF. Tickets (\$11) are available by visiting www.sfindie.com. For commentary, see "Is the Truth Out There?" All times p.m.

WED/21

"Bay Area Shorts: The People and Places of the SF Experience" (shorts program) 7. *Shooting Robert King* 7. *Cat Ladies* 9:15. *Houston We Have a Problem* 9:15.

THURS/22

Dust and Illusion 7. *What's the Matter With Kansas?* 7. *The Entrepreneur* 9:15. *Homegrown* 9:15.

FRI/23

Johnny Cash at Folsom Prison 7. *Mine* 7. *October Country* 9:15. *Speaking in Code* 9:15.

SAT/24

Johnny Cash at Folsom Prison 2:30. *Nursery University* 2:30. *Apology of an Economic Hitman* 4:45. *Youth Knows No Pain* 4:45. *Marina of the Zabbaleen* 7. *Trimpin: The Sound of Invention* 7. *The Philosopher Kings* 9:15. *Proceed and Be Bold!* 9:15.

SUN/25

Pop Star on Ice 2:30. "Worldwide Shorts: Snapshots of Life in Five Different Countries" (shorts program) 2:30. *Junior* 4:45. *Only When I Dance* 4:45. *The Great Contemporary Art Bubble* 7. *Rabbit Fever* 7. *American Artifact* 9:15. *Cropsey* 9:15.

MON/26

Vampiro: Angel, Devil, Hero 7. "Worldwide Shorts" 7. *Proceed and Be Bold!* 9:15. *Youth Knows No Pain* 9:15.

TUES/27

Junior 7. "Worldwide Shorts" 7. *Marina of the Zabbaleen* 9:15. *Mine* 9:15.

OPENING

Amelia Mira Nair directs Hilary Swank in this Amelia Earhart biopic. (1:51) *Albany, Piedmont, Sundance Kabuki*.

Antichrist See "Lars Loves Lars." (1:49) *Embarcadero*.

Astro Boy The popular manga and Japanese television series finally gets an animated film, featuring voice work by Freddie Highmore, Nicolas Cage, Kristen Bell, and others. (1:34) *Presidio, Shattuck*.

Big Fan *The Wrestler* screenwriter Robert Siegel continues to trawl tri-state working class blues for his directorial debut, *Big Fan*, a darkened fairy tale of sports mania and the male ego. Sandpaper rough comic Patton Oswalt is Paul

Aufiero, a thirtysomething New York Giants nut who lives with his mother and scripts huffy raps for his nightly 1AM "Paul from Staten Island" call to the local sports radio station. Siegel locates a revealing stage for anxious performances of masculinity in the motor-mouthed rituals of sports talk radio. *Big Fan* is at its best when Aufiero is locked in dubious battle with abstract foes like "Philadelphia Phil," but the film starts to slow down as soon as our anti-hero and his lone pal Sal (Kevin Corrigan) spot Giants QB Quantrell Bishop (Jonathan Hamm) at a Staten Island gas station. They tail him to a strip club in New York City, where Bishop gives Aufiero a bruising upon discovering he's been followed, thus compromising the Giants' playoff chances. What a tangled web we weave and all that. It's telling of Siegel's limited talents that the best part of the fateful trip into Manhattan is Oswalt's grimace when faced with a nine buck Budweiser. We're so hungry for any kind of regionalism in mainstream filmmaking that even *Big Fan*'s cheapest shots (all its women characters, for instance) don't overpower the pleasure of Oswalt's marshy profanities and the provincial jabber of New York vs. Philadelphia and Staten Island vs. Manhattan. (1:35) *Lumiere, Shattuck*. (Goldberg)

Cirque du Freak: The Vampire's Assistant Time to officially declare a vampire overload. (1:48) *Shattuck*.

The Damned United Like last year's *Frost/Nixon*, *The Damned United* features a lush '70's backdrop, a screenplay by Peter Morgan, and a commanding performance by Michael Sheen as an ambitious egotist. A promising young actor, Sheen puts on the sharp tongue and charismatic monomania of real-life British soccer coach Brian Clough like a familiar garment, blustering his way through a fictionalized account of Clough's unsuccessful 44-day stint as manager of Leeds United. Though the details of high-stakes professional "football" will likely be lost on American viewers, the tale of a talented, flawed sports hero spiraling deeper into obsession needs no trans-Atlantic translation, and the film is an engrossing portrait of a captivating, quotable character. (1:38) *Embarcadero*. (Richardson)

Good Hair Spurred by his little daughter's plaintive query ("Daddy, how come I don't have good hair?"), Chris Rock gets his Michael Moore freak on and sets out to uncover the racial and cultural implications of African-American hairstyling. Visiting beauty salons, talking to specialists, and interviewing celebrities ranging from Maya Angelou to Ice-T, the comic wisecracks his way into some pretty trenchant insights about how black women's coiffures can often reflect Caucasian-set definitions of beauty. (Leave it to Rev. Al Sharpton to voice it ingeniously: "You comb your oppression every morning!") Rock makes an affable guide in Jeff Stilson's breezy documentary, which posits the hair industry as a global affair where relaxers work as "nap-anti-dotes" and locks sacrificially shorn in India end up as pricey weaves in Beverly Hills. Maybe startled by his more disquieting discoveries, Rock shifts the focus to flamboyant, crowd-pleasing shenanigans at the Bronner Bros. International Hair Show. Despite such softball detours, it's a genial and revealing tour. (1:35) *Lumiere*. (Croce)

Motherhood Introducing this film at the Mill Valley Festival recently, director Katherine Dieckmann — of 2000's awkward *A Good Baby* and ingratiating 2006 *Diggers*, on whose screenplays she did and didn't contribute, respectively — said she made it

because she'd never seen a movie reflecting modern motherhood "as it really is." So why does this slick indie seriocomic feel like a baby-burpup of things we've seen a million times before? Perhaps because its beleaguered heroine (Uma Thurman, straining for stringy-haired, sweaty "realism") is the same comically frazzled, faux-deglamorized, supposedly endearing quirky girl sitcoms have served up for decades. She's got a brash single-mom pal (Minnie Driver, suddenly doing Catherine Zeta-Jones), a semi-negligent husband (Anthony Edwards), aching authorial aspirations (currently expressed via an unconvincingly delightful motherhood blog), and two very young children. Taking place over a single day's contrived mummy stress-outs, *Motherhood* self-sabotages at nearly every turn. It renders the seldom unappealing Thurman a tiresome ditz whose potential extra-parental fulfillment arrives stupidly deus-ex-machina. No less plastic than *Baby Boom* (1987), this movie suffocates her, while that one at least gave Diane

Keaton room to rise above condescending material. (1:30) (Harvey)

The Nightmare Before Christmas 3D The Tim Burton-produced tale returns in 3D form. (1:16) *Castro, Grand Lake*.

Ong Bak 2: The Beginning Important: though it does star the original's Tony Jaa, this is not a sequel to 2003 Thai hit *Ong-bak*, about a pious martial-arts master who journeys to the big city to retrieve the stolen head of his village's sacred Buddha. Rather, *Ong Bak 2* travels back in time so that lethally limber star Jaa (who also directs) can portray a young man adopted by bandits after his noble parents are slaughtered by a corrupt general. Along the way, he learns multiple fighting styles; bones are crunched, elephants are charmed, and emo flashbacks abound. The cool thing about *Ong-bak* was that it showcased Jaa's unique Thai fighting style in an urban environment — his country-bumpkin character took down mobs of petty hoods and smugglers, and he

faced an array of ridiculous foes in underground pit fights (for righteous reasons, natch). *Ong Bak 2*'s historic setting feels a tad generic, even if it does provide an excuse for a crocodile-wrestling scene. Also, the tragic storyline calls for the kind of acting depth Jaa simply doesn't have. Though he glowers with conviction, his fists and feet are the most charismatic things about him. (1:55) *Lumiere, Shattuck*. (Eddy)

Saw VI If this keeps up, ol' Jigsaw will soon have as many movies as Godzilla. (1:30)

The Vanished Empire Pink Floyd records may become contraband once behind the Iron Curtain, but coming-of-age clichés remain the same in Karen Shakhnazarov's seriocomic tale of adolescent ecstasies and agonies in 1973 Moscow. Lenin's words are taught in school, though 18-year-old Sergey (Alexander Lyapin) is more interested in chasing girls, scoring pot, and savoring

CONTINUES ON PAGE 49 >>

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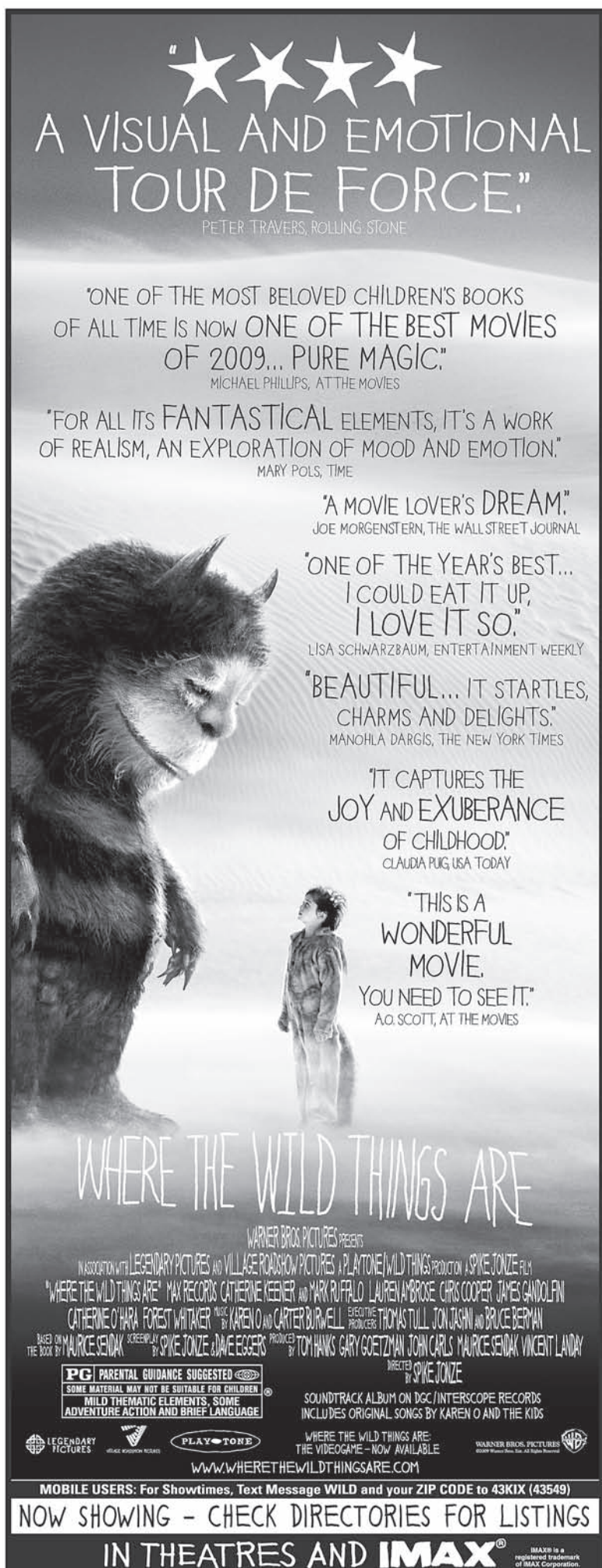
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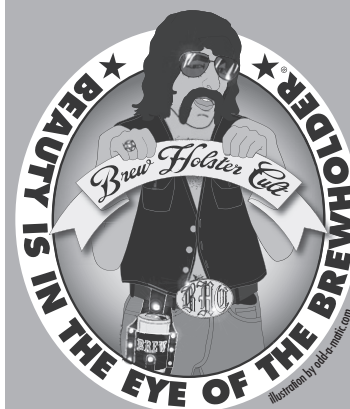
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such illicit pop pleasures as jeans and rock music. Cool Kostya (Ivan Kupreyenko) and geeky Stepan (Yegor Baranovsky) are his contrasting cohorts, forming a trio of pubescent anxiety whose rites of passage are complicated by the arrival of Sergey's girlfriend, Lyuda (Lidiya Milyuzina). The empire of the title is an ideological one, crumbled by a pleasure-seeking new generation who sell their grandfathers' Marxist tomes in order to pay for Mick Jagger's latest hit. Despite its evocative sense of time and place, however, the film's teen nostalgia remains frustratingly amorphous, squandering the chance to find the youthful pulse of the nation's transitory upheavals. (1:45) *Sundance Kabuki*. (Croce)

Bright Star (1:59) *Empire, Four Star, Opera Plaza, Piedmont.*

D Capitalism: A Love Story Gun control. The Bush administration. Healthcare. Over the past decade, Michael Moore has tackled some of the most contentious issues with his trademark blend of humor and liberal rage. In *Capitalism: A Love Story*, he sets his sights on an even grander subject. Where to begin when you're talking about an economic system that has defined this nation? Predictably, Moore's focus is on all those times capitalism has failed. By this point, his tactics are familiar, but he still has a few tricks up his sleeve. As with *Sicko* (2007), Moore proves he can restrain himself — he gets plenty of screen time, but he spends more time than ever behind the camera. This isn't about Moore; it's about the United States. When he steps out of the limelight, he's ultimately more effective, crafting a film that's bipartisan in nature, not just in name. No, he's not likely to please all, but for every Glenn Beck, there's a sane moderate wondering where all the money has gone. (2:07) *California, Empire, Grand Lake, 1000 Van Ness, Presidio, SF Center.* (Peitzman)

Cloudy With a Chance of Meatballs (1:21) *Oaks, 1000 Van Ness.*

Coco Before Chanel (1:50) *Albany, SF Center, Sundance Kabuki.*

Couples Retreat (1:47) Marina, 1000 Van Ness, SF Center, Shattuck.

District 9 (1:52)
Castro.

D **An Education** The pursuit of knowledge — both carnal and cultural — are at the tender core of this end-of-innocence valentine by Danish filmmaker Lone Scherfig (who first made her well-tempered voice heard with her 2000 Dogme entry, *Italian for Beginners*), based on journalist Lynn Barber's memoir. Screenwriter Nick Hornby breaks further with his Peter Pan protagonists with this adaptation: no man-boy mopers or misfits here. Rather, 16-year-old schoolgirl Jenny (Carey Mulligan) is a good girl and ace student. It's 1961, and England is only starting to stir from its somber, all-too-sober post-war slumber. The carefully cloistered Jenny is on track for Oxford, though swinging London and its high-style freedoms beckon just around the corner. Ushering in those freedoms — a new, more class-free world disorder — is the charming David (Peter Sarsgaard), stopping to give Jenny and her cello a ride in the rain and soon proffering concerts and late-night suppers in the city. He's a sweet-faced, feline outsider: cultured, Jewish, and given to playing fast and loose in the margins of society. David can see Jenny for the gem she is and appreciate her innocence with the knowing pleasure of a decadent playing all the angles. The stakes are believably high, thanks to *An Education's* careful attention to time and place and its gently glamored performances. Scherfig revels in the smart, easy-on-eye curb appeal of David and his friends while giving a nod to the college-educated empowerment Jenny risks by skipping class to jet to Paris. And Mulligan lends it all credence by letting all those seduced, abandoned, conflicted, rebellious feelings flicker unbridled across her face. (1:35) *Albany, Embarcadero, Empire, Sundance Kabuki.* (Chun)

The Horse Boy (1:33) *Opera Plaza, Shattuck.*

» In the Loop (1:49)
Opera Plaza.

Inglourious Basterds (2:30) Oaks, 1000 Van Ness, SF Center.

▶ The Informant! The best satire makes you uncomfortable, but nothing will make you squirm in your seat like a true story that *feels* like satire. Director Steven Soderbergh introduces the exploits of real-life agrusiness whistleblower Mark Whitacre with whimsical fonts and campy music — just enough to get the audience's guard down. As the pitch-perfect Matt Damon — laden with 30 extra pounds and a fright-ywig toupee

— gee-whizzes his way through an increasingly complicated role, Soderbergh doloes out subtle doses of torturous reality, peeling back the curtain to reveal a different, unexpected curtain behind it. *Informant!*'s tale of board-room malfaisance is filled with mis-directing cameos, jokes, and devices, and its ingenious, layered narrative will provoke both anti-capitalist outrage and a more chimerical feeling of satisfied frustration. Above all, it's disquietingly great. (1:48) *Oaks, Opera Plaza, 1000 Van Ness, SF Center.* (Richardson)

The Invention of Lying (1:40) *1000 Van Ness, Piedmont, Shattuck.*

Law Abiding Citizen (1:48) 1000 Van Ness,
Presidio.

My One and Only (1:48) *Opera Plaza.*

New York, I Love You A dreamy mash note to the city that never sleeps, *New York, I Love You* is the latest installment in a series of omnibus odes to world metropolises and the denizens that live and love within the city limits. Less successful than the *Paris, je t'aime* (2006) anthology — which roped in such disparate international directors as Gus Van Sant and Wes Craven, Alfonso Cuarón and Olivier Assayas — *New York* welcomes a more minor-key host of directors to the project with enjoyable if light-weight results. Surely any bite of the Big Apple would be considerably sexier. Bradley Cooper and Drea de Matteo tease out a one-night stand with legs, and Ethan Hawke and Maggie Q generate a wee bit of verbal fire over street-side cigs, yet there's surprisingly little heat in this take on a few of the 8 million stories in the archetypal naked city. Most memorable are the strangest couplings, such as that of Natalie Portman, a Hasidic bride who flirtatiously haggles with Irrfan Khan, a Jain diamond merchant, in a tale directed by Mira Nair. Despite the pleasure of witnessing Julie Christie, Eli Wallach, and Cloris Leachman in action, many of these pieces — written by the late Anthony Minghella, Israel Horowitz, and Portman, among others — feel a mite too slight to nail down the attention of all but the most desperate romantics. (1.43) *Bridge, Shattuck* (Chun)

▶ Paranormal Activity In this ostensible found-footage exercise, Katie (Katie Featherson)

and Micah (Micah Sloat) are a young San Diego couple whose first home together has a problem: someone, or something, is making things go bump in the night. In fact, Katie has sporadically suffered these disturbances since childhood, when an amorphous, not-at-reassuring entity would appear at the foot of her bed. Skeptical technophile Micah's solution is to record everything on his new night video camera, including a setup to shoot their bedroom while they sleep — surveillance footage sequences that grow steadily more terrifying as incidents grow more and more invasive. Like 1999's *The Blair Witch Project*, Oren Pelli's no-budget first feature may underwhelm mainstream genre fans who only like their horror slick and slasher-gory. But everybody else should appreciate how convincingly the film's very ordinary, at times annoying protagonists (you'll eventually want to throttle Micah, whose efforts are clearly making things worse) fall prey to a hostile presence that manifests itself in increments no less alarming for being (at first) very small. When this hits DVD, you'll get to see the original, more low-key ending (the film has also been tightened up since its festival debut two years ago). But don't wait — *Paranormal's* subtler effects will be lost on the small screen. Not to mention that it's a great collective screaming-audience experience. (1:39) *Metreon, 1000 Van Ness, Presidio, Sundance Kabuki* (Harvey)

» **Paris (2:04)** *Embarcadero, Shattuck.*

The Providence Effect (1:32) *Opera Plaza, Shattuck*

The September Issue (1:28)
Presidio.

A Serious Man You don't have to be Jewish to like *A Serious Man* — or to identify with beleaguered physics professor Larry Gopnik (the grandly aggrieved Michael Stuhlbarg), the well-meaning nebbishly center unable to hold onto a world quickly falling apart and looking for spiritual answers. It's a coming of age for father and son, spurred by the small loss of a radio and a 20-dol-

CONTINUES ON PAGE 50 >>

Owen Gleiberman, ENTERTAINMENT WEEKLY
**"AUDACIOUSLY FUNNY,
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Mick LaSalle, SAN FRANCISCO CHRONICLE

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FILM LISTINGS

**ONGOING
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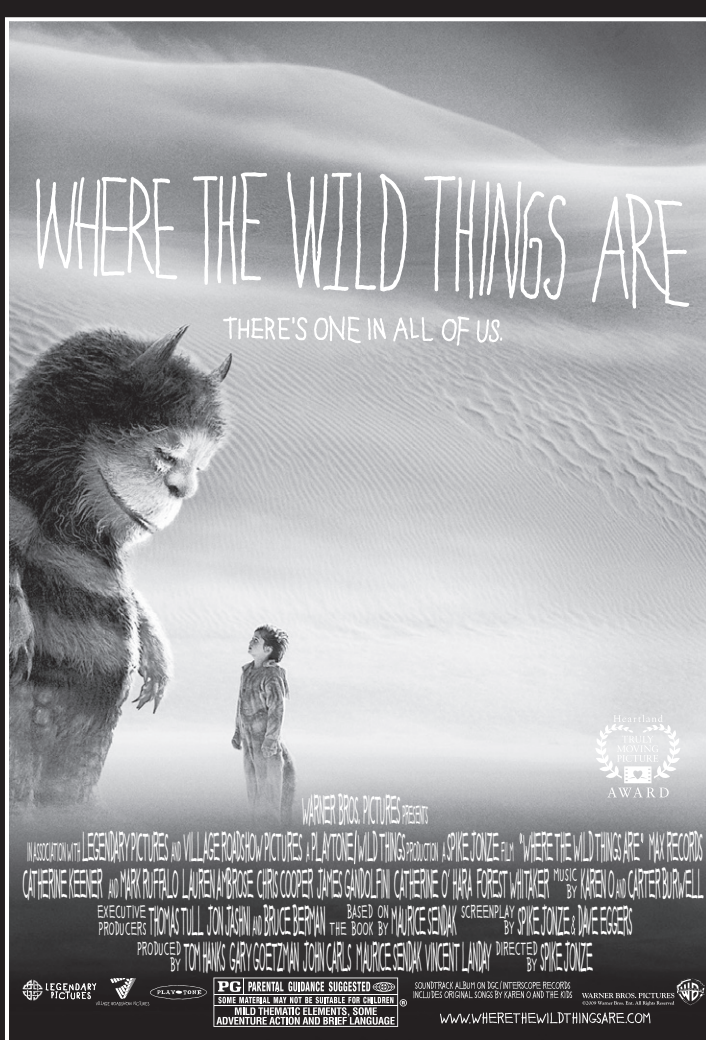
lar bill. Larry's about-to-be-bar-mitzvahed son is listening to Jefferson Airplane instead of his Hebrew school teachers and beginning to chafe against authority. His daughter has commandeered the family bathroom for epic hair-washing sessions. His wife is leaving him for a silkily presumptuous family friend and has exiled Larry to the Jolly Roger Motel. His failure-to-launch brother is a closeted mathematical genius and has set up housekeeping on his couch. Larry's chances of tenure could be spoiled by either an anonymous poison-pen writer or a disgruntled student intent on bribing him into a passing grade. One gun-toting neighbor vaguely menaces the borders of his property; the other sultry nude sunbather tempts with "new freedoms" and high times. What's a mild-mannered prof to do, except envy Schrodinger's Cat and approach three rungs of rabbis in his quest for answers to life's most befuddling proofs? Reaching for a heightened, touched-by-advertising style that recalls *Mad Men* in look and *Barton Fink* (1991) in narrative — and stooping for the subtle jokes as well as the ones branded "wide load" — the Coen Brothers seem to be turning over, examining, and flirting with personally meaningful, *serious* narrative, though their *Looney Tunes* sense of humor can't help but throw a surrealist wrench into the works. (1:45) *California, Embarcadero, Piedmont, Sundance Kabuki.* (Chun)
The Stepfather (1:41) *1000 Van Ness.*
Toy Story and Toy Story 2 *1000 Van Ness, SF*

Center.
Where the Wild Things Are From the richly delineated illustrations and sparse text of Maurice Sendak's 1963 children's book, director Spike Jonze and cowriter (with Jones) Dave Eggers have constructed a full-length film about the passions, travails, and interior/exterior wanderings of Sendak's energetic young antihero, Max. Equally prone to feats of world-building and fits of overpowering, destructive rage, Max (Max Records) stampedes off into the night during one of the latter and journeys to the island where the Wild Things (voiced by James Gandolfini, Catherine O'Hara, Forest Whitaker, Chris Cooper, Lauren Ambrose, Paul Dano, and Michael Berry Jr.) live — and bicker and tantrum and give in to existential despair and no longer all sleep together in a big pile. The place has possibilities, though, and Max, once crowned king, tries his best to realize them. What its inhabitants need, however, is not so much a visionary king as a good family therapist — these are some gripey, defensive, passive-aggressive Wild Things, and Max, aged somewhere around 10, can't fix their interpersonal problems. Jonze and Eggers do well at depicting Max's temporary kingdom, its forests and deserts, its creatures and their half-finished creations from a past golden era, as well as subtly reminding us now and again that all of this — the island, the arguments, the sadness — is streaming from the mind of a fierce, wildly imaginative young child with familial troubles of his own, equally beyond his power to resolve. They've also invested the film with a slow, grim depressive mood that can make for unsettling viewing, particularly when pondering the Maxes in the audience, digesting

an oft-disheartening tale about family conflict and relationship repair. (1:48) *Four Star, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki.* (Rapoport)
Whip It (1:51) *1000 Van Ness, SF Center.*
Zombieland (1:23) *1000 Van Ness, Shattuck, Sundance Kabuki.*

REP PICKS

Sorry, Thanks Though part of San Francisco Film Society's week-long "Cinema by the Bay" program and featuring plenty of choice views of the Mission district, Dia Sokol's feature debut is really set in the mythical land of Mumblecoria, where conversations are only half heard and fuzzy twentysomethings looking for self-discovery make up most of the population. We meet Kira (Kenya Miles) and Max (Wiley Wiggins) in the awkward aftermath of a one-night stand, hoping to not run into each other as they go their separate paths. Naturally, the opposite happens and the two develop a tentatively flirtatious relationship, complicated by Kira's recent romantic woes and Max's sweet-natured girlfriend (la Hernandez). Brimming with alternately whimsical and irritating mumblecore staples (complete with an appearance by mumble-auteur Andrew Bujalski as Max's crabby pal), *Sorry, Thanks* is a modest but often affecting deadpan comedy that, due to Sokol's deft sense of crisscrossing emotions and winning performances by Miles and Wiggins (who still has the softness he showed in 1993's *Dazed and Confused*), ends up more "thanks" than "sorry." (1:33) *Clay.* (Croce) **SFBG**



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Schedules are for Wed/21–Tues/27 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. Free-**\$10**. “ATA Film and Video Festival:” distribution workshop and panel discussion, Wed, 7:30; “Specters and Machines,” Thurs, 7:30; “Stories We Tell Ourselves,” Fri, 7:30. “Other Cinema:” “Prelinger, Parr, Baldwin, Stark, Katz,” Sat, 8:30.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. “Midnight Mass:” **The Texas Chainsaw Massacre 2** (Hooper, 1986), Sat, mid-night. Dressing in flesh encouraged.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. “Independent Filmmakers Screening Nite,” Wed, 6:30.

CAFÉ ROYALE 800 Post, SF; www.ham-o-rama.com. Free. “Incredibly Strange Picture Show:” **The Monster Squad** (Dekker, 1987), Wed, 8.

CAMERA 3 CINEMA 288 Second St, San Jose; www.thrillville.net. \$12. “Thrillville’s Halloween Gore ‘N’ Snorefest:” •**Hollywood Chainsaw Hookers** (Ray, 1988) and **Zontar, the Thing from Venus** (Buchanan, 1966), Thurs, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. •**Grey Gardens** (Maysles, Maysles, Hovde, Meyer, and Froemke, 1976), Wed, 2:30, 7 and **The Beales of Grey Gardens** (Maysles, Maysles, and Markiewicz, 2006), Wed, 4:30, 9. •**District 9** (Blomkamp, 2009), Thurs, 7, and **Alien** (Scott, 1979), Thurs, 9:15. **The Nightmare Before Christmas** (Selick, 1993), Oct 23–Nov 4, 7, 8:45 (also Sat–Sun, Wed, 1:30, 3:25, 5:10; no 8:45 show Oct 31).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Something Unknown is doing we don’t know what** (Scheltema, 2009), Oct 21-29, call for times. **Italians** (Veronesi, 2009), Oct 23-28, call for times.

CITY COLLEGE OF SAN FRANCISCO Cloud Hall, Rm, 246, Ocean Campus, 50 Phelan, SF; (415) 239-3580. Free. **The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers** (Ehrlich and Goldsmith, 2009), Wed, 7.

CLAY 2261 Fillmore, SF; www.sffs.org. \$12.50. “Cinema by the Bay:” “The Bay in Depth” (shorts program), Sat, 2; **Sons of a Gun** (Meadow and O’Toole, 2009), Sat, 4:15; **Why Isn’t Chris von Sneidern Famous?** (McNamera, 2009), Sat, 6:30; **Sorry, Thanks** (Sokol, 2009), Sat, 9; “FilmHouse Presents” (work-in-progress screening); **Ghostbird** (Crocker, 2009), Sun, 2; “It’s All True” (shorts program), Sun, 4:30; **Etienne!** (Mizushima, 2009), Sun, 6:30; “The Anne McGuire Show” (live performance), Sun, 9.

FIRST UNITED METHODIST CHURCH Nine Ross Valley, San Rafael; (415) 924-3227, www.mit-famercas.org. \$5-10. **Awakening from Sorrow, Buenos Aires 1997** (Knoop and Epperlein), Thurs, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Holes in Heaven** (Robbins), Wed, 7:30.

MECHANICS’ INSTITUTE 57 Post, SF; (415) 393-0100. \$10. “Tales of the Great Depression:” **Bound for Glory** (Ashby, 1976), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “Julien Duvivier: Poetic Craftsman of Cinema:” **La fin du jour** (1938), Wed, 7; **La tête d’un homme** (1933), Sat, 6:30; **Anna Karenina** (1948), Sun, 3. “Chilean Directors in Person:” **City of Photographers** (Moreno Madrones, 2006), Thurs, 6:30; **The Sacred Family** (Campos, 2005), Thurs, 8:40. “A Theater Near You:” **24 City** (Jia, 2008), Fri, 6:30. “Life’s Work: The Cinema of Ermanno Olmi:” **Long Live the Lady!** (1987), Fri, 8:35; **The Legend of the Holy Drinker** (1988), Sat, 8:30; **The Secret of the Old Woods** (1993), Sun, 5:15. “Alternative Visions:” “Sun Xun: The Dark Magician of New Chinese Animation” (2004-2008), Tues, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$5-8. “Cult Classics Attack 4:” **Aliens** (Cameron, 1986), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **Rear Window** (Hitchcock, 1954), Wed-Thurs, 7, 9:25 (also Wed, 2). **Ghostbusters** (Reitman, 1984), Fri-Sat, 7:15, 9:30 (also Sat, 2, 4:30). **Woodstock** (Wadleigh, 1970), part one, Sun–Mon, 7 (also Sun, 2); part two, Sun–Mon, 9:30 (also Sun, 4:30). **Sixteen Candles** (Hughes,

1984), Tues, 7:15, 9:15.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. SF DocFest, through Oct 29. See film listings.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission, SF; www.sfcinema.org. \$10. “After Day Comes Night and After That, Day Comes Again: A Tribute to Chick Strand,” Fri, 7:30.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. **A Simple Question: The Story of STRAW** (White and Donnenfield, 2009), Wed, 6. “One City, Five Films: Dead and Undead:” **Corpse Bride** (Burton and Johnson, 2005), Thurs, noon. Large-screen video presentation.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. “Pink Cinema Revolution: The Radical Films of Koji Wakamatsu:” **Shinjuku Mad** (1970), Thurs, 7:30 and Sun, 2; **Season of Terror** (1969), Sat, 7:30. **SFBG**

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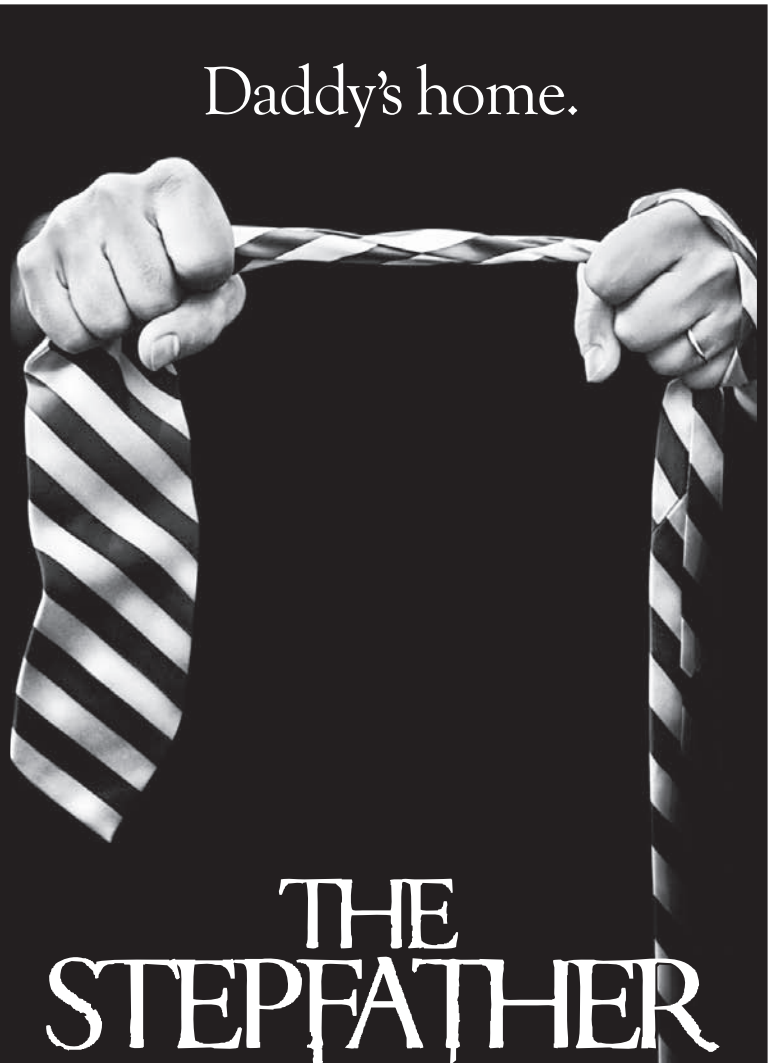


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first run venues

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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

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Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

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AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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GUARDIAN

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OCT 21-27

ARIES

March 21-April 19
Making peace with shitty circumstances isn't the same as being passive in the face of them. If you can accept that your boss is a jerk, your date is insensitive about your dog, you are terrible with money, or whatever else is plaguing you, then you can actually *do* something about it. Stop wasting your energy on fighting what you can't control.

TAURUS

April 20-May 20
Watch your defensiveness right now, because it's not likely to protect whatever you are trying to keep safe. Feeling indignant or blocked by others may be valid, but if you act from those feelings, you'll only be feeding the fire. Get in touch with your emotions and find a way to support yourself. Be open to the support all around you.

GEMINI

May 21-June 21
It's all about staying in the present moment, Gem. Enjoy the fruits of your life, even if what you wanted was an orchard and you only have a tree or two. Invest in yourself by having gratitude for what you've got. Decisions are best made a different week, when you are clearer about where you want to go.

CANCER

June 22-July 22
Don't linger in the land of over-processing. Your anxieties are mounting, and there is no brilliant perspective that will change that. Focus your energy on building your self-esteem so you can get empowered. This is the wrong time to give up or concede. Recharge your energy so you can get executive with your life.

LEO

July 23-Aug. 22
No matter how overwhelming things are, remember

the old motto: "Where there's a will, there's a way." The trick is to not impose your willfulness on others, but to strive to embody the changes you want to see in your life instead. If something doesn't work when you put your best into it, ask yourself why you keep participating.

VIRGO

Aug. 23-Sept. 22
Goals are so important; they help us to have a sense of direction. Now is the time to review your ambitions and see where you are in relation to them. Don't be scared to change your mind (and your plans) if that's what feels right. Remember that getting happy needs to be on your to-do list.

Feeling blocked by others may be valid, but if you act from those feelings, you'll only feed the fire.

LIBRA

Sept. 23-Oct. 22
They say success is the best revenge. Struggling against adversity won't get you far this week. Avoid making waves and try working with your circumstances for a while. Get it together before you strike out.

SCORPIO

Oct. 23-Nov. 21
There are no magic beans, pal. You've got to dig a hole; plant those suckers in a nice, sunny spot; and remember to water regularly. The thing is, growth takes time. Make sure you are in a position you can afford to main-

tain, because you may find yourself locked in to it for a while. When in doubt, take baby steps.

SAGITTARIUS

Nov. 22-Dec. 21
A major change is coming your way, Sag, and holding on tight will stop the whole thing up. Be willing to step into the unknown, but don't forget to forge a plan B in case you need it. If you can get into a position where you can safely take risks, you may slow some things down — but it'll be worth it.

CAPRICORN

Dec. 22-Jan. 19
Pushing things toward your desired end is one of your great skills, Cap, but can sometimes get in your way. There comes a time when all you need to do is give that ball a little push and it will run off on its own. What's a busy bee to do when there's nothing left to *do*? Try enjoying some honey, of course! Enjoy today while tomorrow develops.

AQUARIUS

Jan. 20-Feb. 18
Boldly encounter truth this week. If you are way in debt and living in denial, it's time to rip open those red envelopes and call back those creditors. You are in a great spot to deal with what's real, but first you have to acknowledge said realness. It may harsh your mellow, but bubbles were meant to get broken, buddy.

PISCES

Feb. 19-March 20
You are changing in ways that don't always feel in control, and it can get a bit awkward sometimes. Reach out to friends or family to remind yourself who you are. The shifts happening in and around you can be disorienting. But if you keep your center, there is much to learn. Be patient with yourself. **SFBG**

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By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENTCASE FILE #A-0310915-00. The following person is doing business as **Kamvar Harris Partners** 376 Hill Street, San Francisco, CA. 94114. Sepandar Kamvar, 376 Hill St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/15/2008. Signed Sepandar Kamvar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 4, 2008. **September 30 & October 7, 14, 21, 2009. L#35257.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322474-00 The following person is doing business as **TARGET NODE SOLUTIONS, CIVISMTP**55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. Leyla Alieva, 55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09-11-2009. Signed Leyla Alieva. This statement was filed by Jeanette Yu on September 11, 2009. **#35255. September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322654-00 The following person is doing business as **IRTA PROPERTIES**, 1000 Mariposa Street, San Francisco, CA 94107. James Reilly, 1172 Broadway, San Francisco, CA. 94109. Michael Angotti, 22 Estates Drive, San Rafael, CA. 94901. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01/08/86. Signed James Reilly. This statement was filed by Mariedyne L. Argente on September 22, 2009. **#355007. September 30 & October 7, 14, 21, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322669-00 The following person is doing business as **EarthBody Advanced Therapies, DI EarthBody, EarthBody Products**534 Laguna Street, San Francisco, CA. 94102. EarthBody Advanced Therapies, 534 Laguna Street, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed Susy Ibrahim. This statement was filed by Maribel Jaldon on September 22, 2009. **#35257. October 7, 14, 21, 28 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322730-00 The following person is doing business as **J. McLaughlin Painting**, 1745 Clement Street, San Francisco, CA 94121. Jonathan McLaughlin, 1745 Clement Street, San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/04/08. Signed Jonathan McLaughlin. This statement was filed by Maribel Jaldon on September 24, 2009. **#355008. September 30 & October 7, 14, 21, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: September 14, 2009. To Whom It May Concern: The name of the applicant is: **NINKI CORPORATION**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1439-41 Taraval St, SF, CA 94116. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE.** Publication date: October 21, 2009. **#35258**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322795-00 The following person is doing business as **SILVER STAR PRODUCE**, 1995 Jerrold Avenue, San Francisco, CA 94124. Benny J. Louie, 19 Lycett Court, Daly City, CA. 94015. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/28/09. Signed Benny J. Louie. This statement was filed by Magdalena Zevallos on September 28, 2009. **#355009. September 30 & October 7, 14, 21, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322876-00 The following person is doing business as **JUICE TO YOU**, 2590 Great Highway, San Francisco, CA 94116. Charles Gulick, 2590 Great Highway, San Francisco, CA. 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed Charles Gulick. This statement was filed by Mariedyne L. Argente on October 5, 2009. **#355016. Publication Dates: October 21, 28; November 4, 11, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322962-00 The following person is doing business as **METROPOLITAN LIFESTYLE MANAGEMENT**, 61 Stanyan Street, San Francisco, CA 94118. Stacy Nordahl, 318 S. Grant Street #3-D, San Mateo, CA. 94401. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/02/09. Signed Stacy Nordahl. This statement was filed by Mariedyne L. Argente on October 2, 2009. **#355014. Publication Dates: October 7, 14, 21 & 28, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322990-00 The following person is doing business as **SAN FRANCISCO WELDING**, 1026 Wisconsin Street, San Francisco, CA 94107. Richard L. Wassam, 1026 Wisconsin Street, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/05/09. Signed Richard Wassam. This statement was filed by Mariedyne L. Argente on October 5, 2009. **#355015. Publication Dates: October 7, 14, 21 & 28, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: September 30, 2009. To Whom It May Concern: The name of the applicant is: **BONNAR ADRIAN GODFREY**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 21 Drumm Street, San Francisco, CA 94111-4805. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE.** Publication dates: October 7, 14, 21, 2009 L#3550.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: September 28, 2009. To Whom It May Concern: The name of the applicant is: **PURE ENTERTAINMENT LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 354 11th St., SAN FRANCISCO , CA 94103-4314. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE.** Publication date: October 7, 2009 L#35001.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: October 12, 2009. To Whom It May Concern: The name of the applicant is: **HONEY WALL LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 845 MARKET ST., STE 80, SAN FRANCISCO , CA 94103-1921. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE.** Publication date: October 21, 2009 L#35001.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: October 13, 2009. To Whom It May Concern: The name of the applicant is: **WONDERBAR LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1695 POLK ST., SAN FRANCISCO , CA 94109. Type of License Applied for: **48- ON-SALE GENERAL PUBLIC PREMISES** Publication date: October 21, 2009 L#35002.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546298. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Kathryn Danielle Nilson for change of name. TO ALL INTERESTED PERSONS: Petitioner **Kathryn Danielle Nilson** filed a petition with this court for a decree changing names as follows: Present Name: Kathryn Danielle Nilson. Proposed Name: **Stoop Nilsson**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 24, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 21, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 21, 2009 by Gordon Park-Li, Clerk. **Publication date(s): September 30, October 7, 14, & 21, 2009. L#35257.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Bertha Lee Bean. CASE NUMBER: PES-09-292645. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of BERTHA BEAN. A Petition for Probate has been filed by: **Elvis Ray Bean** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Elvis Ray Bean** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: November 10, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on August 6, 2009 by Leslie Gomez, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: ELVIS RAY BEAN, 330 TOPEKA AVENUE, SAN FRANCISCO, CA. 94124. TELE: 415-571-3942. **Publication date(s): October 21, 28 & November 4, 2009 L#35235.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: September 30, 2009. To Whom It May Concern: The name of the applicant is: **NCC NORTH AMERICA INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at 406 Dewey Blvd, San Francisco, CA. 94116-1425. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE.** Publication date: October 14, 2009. L#35258.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Vinh Kiet To (AKA Kit Vinh To) for change of name. TO ALL INTERESTED PERSONS: Petitioner: **VINH KIET** To filed a petition with this court for a decree changing names as follows: Present Name: **VINH KIET TO (AKA KIT VINH TO)**. Proposed Name: **KYLE SUE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 8, 2009. Time: 9:00 AM Room - 218. Signed by James J McBride, Presiding Judge on September 30, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 30, 2009 by Gordon Park-Li, Clerk. **Publication date(s): October 7, 14, 21, 28, 2009. L#355012.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: MLD Associates. Located at: 881 Colby Stree, San Francisco, CA 94134 . The fictitious business name referred to above was filed in the County of San Francisco under File# 2006-09932500 on: 12/26/2006. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Daisy Lee, 881 Colby Street, San Francisco, CA. 94134. This business was conducted by an individual. Signed Daisy Lee. Dated: September 21, 2009, Maribel Jaldon, Deputy County Clerk. **October 21, 28, November 4, 11, 2009 L#35259**

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BAY GUARDIAN PET OF THE WEEK

Scooby (A6950545)

Scooby is a nine (?) year old terrier mix (mixed with what? Your guess is as good as ours!) He skips a bit slower than he did in his younger days, so he's looking for a quiet, mellow home. His eyesight has all but failed recently, so he'll need a little guidance from the person on the other end of the leash. Despite this, Scooby really enjoys long, leisurely walks. Of course, if you need a buddy for TV watching, snuggling on the couch, or just napping, he's just fine with that too. He does, after all, hold the world record for nap time.

When you adopt **ADULT DOGS** from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first Veterinarian Examination, 30 days of ShelterCare Pet Health Insurance coverage, **20% off SF/SPCA Hospital Services for the first 30 days after adoption**, Pre-Adoption Behavior and Medical Evaluation, Microchip, Spay/Neuter Surgery, and up-to-date vaccinations. All this and an absolutely fabulous dog. Senior - \$80 (7+ years). Adult - \$180 (6 months to 7 years). Young - \$225 (under 6 months). San Francisco residents pay an additional \$14 License Fee.

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SCOOBY



The Zone

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Dear Andrea:

I read an article (I think it was in *Redbook*) that listed six little known erogenous zones or "hot zones." One was big toes, which they said has a direct connection to the genitals. And one was tip of the nose, which they said it is an erotic area because people get stuffy noses sometimes when they have sex. I don't know. Is there really such a thing as an erogenous zone? What would it take for something to be a real erogenous zone? And is it worth learning these to turn my husband on? We have a good sex life, but sometimes it does seem like we just touch the same places the same way all the time.

Love,

Looking

Dear Look:

Well, don't do that. You don't need a list of unlikely or downright unerotic body parts (I have allergies; don't touch it if you don't want to get sneezed on) to inspire you to branch out a little. In the event that you do need such a list, here are some nongenital, sexually responsive spots for your perusal: nipples, necks, ears, armpits, lower backs, inner thighs, backs of knees, feet. Some of these are "erogenous" simply because they are adjacent to more traditionally eroticized areas (by the time someone's got to your inner thigh, it's a pretty good bet he's going to keep going) and/or because the skin there is thin and well-supplied with both blood vessels and nerve-endings. Some do seem to have their own independent set of erotic responses (fingers, toes). And while we're at the toes, some body parts seem to have sex lives all their own, quite divorced from any nearby genitals. Feet have their own admirers and magazines and special party nights at the sex clubs and more than 4.7 million Google hits. They don't *need* a good address near the genitals to throw a party.

I think I found your article. It's by Judy Dutton, who is, not at all coincidentally, the author of the book *Redbook's 500 Sex Tips*. I guess I had *Redbook* filed as a "ladies" magazine, but on closer examination, it's more *Cosmo* (Dutton was an editor there too) than *McCall's*. I found more "Six filthy things men want you to know" and "16 essential sex techniques you've never heard of" and "the top 26 mistakes you're making in bed" articles from *Redbook* than I could count, though it appears the *Redbook* editors would have no trouble totting them up. There was even a "Top 40: excerpts from our steamiest sex articles." And in addition to what I think was our article, there were

six other *Redbook* offerings on erogenous or "hot zones."

The Hot Zone was one of the books I read a few years ago while on an infectious diseases kick, after I had exhausted my household's considerable stock of bubonic plague titles. So I don't think I'm really comfortable seeing the phrase applied to, say, labia. "Erogenous zones" itself is a phrase so redolent of the '70s, I can't help imagining anyone who talks about them as a mustachioed gent in a denim and corduroy patchwork bell-bottomed suit. And that is not in the "hot zone," not for me. So, not knowing what to call them, here are some of the, uh, places in the article.

Big toe We've already established that toes and feet are both sexually responsive (to varying degrees) and the object of enormous sexual interest, but we have not established that there is any merit whatsoever to "reflexology." So there is no merit to the claim made here that stimulating them "activates reflexology pathways connected to your genitals." Nor do we know that pressing on the soles of the feet can "cause energy to 'bubble up' the legs to the genitals." I'm not saying it *can't*, mind you. Just that there's no particular reason for it to do so.

Nose Swelling of the mucus membranes in there is a fairly common side effect of both Viagra and regular old sexual arousal. It just doesn't particularly follow that nasal play *adds* to sexual arousal. And I wouldn't pursue it during flu season.

Navel "Your navel and your clitoris have a lot in common. In the womb, these two regions grow from the same tissue, linking them neurologically in adulthood." I have no idea what this person is talking about. Also, lots of people cannot bear to have their navels prodded. It's just too ... internal. "It feels like you're touching my soul," an old boyfriend once said. "And I don't *want* you to."

We don't really have to go on, do we? I have nothing against *Redbook*, but these list-type articles are a perennial favorite of lazy magazine editors, and writers gamely do their best to produce them, month after month after month. I once had a job writing lists just a tiny bit like this one for an only-just-passably-reputable men's magazine, and you know how I managed it?

I made them up.

Love,

Andrea

(If you're interested: www.redbookmag.com/love-sex/advice/surprise-sexy-spots-11)

See Andrea's other column at carnalnation.com.

FEAST

A FOOD AND DRINK MAGAZINE FALL 2009



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> women seeking men

BIRTHDAY GIRL

Married WF, 32, wants somebody to shower her with love and gifts for her birthday. Seeking WM, 30-65, for horseback riding, sailing, beaches and more. [✆323128](#)

SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. [✆298795](#)

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. [✆301522](#)

TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. [✆301677](#)

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? [✆302310](#)

CALL ME!

SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. [✆305897](#)

NO GAMES

SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. [✆308082](#)

TAURUS SEEKS CANCER


SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. [✆308836](#)

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. [✆809149](#)

COLLEGE FEMALE...

22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. [✆315227](#)



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DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheel-chair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. [✆851838](#)

DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. [✆434857](#)

SEEKING CARING GENTLEMAN

Attractive W/WW, long blonde hair, hazel-green eyes, 5'7", recently retired. Lives in Monterey Bay area. Wishes to meet an educated, honest gentleman for movies, music, travel. Friendship first. [✆965249](#)

HI!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. Thanks for calling and have a great day! [✆298476](#)

TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! [✆300031](#)

HOW ABOUT DINNER?

Artistic, caring, classy, honest SF likes travel, shopping, the beach, reading, music and much more. Seeking SM, 40-60, for possible LTR. [✆322207](#)

WARM, LOVING, ADVENTUROUS

Curious, loves people, in depth conversations, nature, travel. Integrity, open mindedness and laughter a must. No smoker, no drugs, non or moderate drinker. I am a Cougar Woman - Are you ready to have fun and love again? [✆322341](#)

SEXY BLONDE

Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! [✆299436](#)

LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. [✆301188](#)

I LOVE...

punk, indie, snowboarding, climbing, surfing. I am a Latina from Columbia, 33-year-old single mom. I am spiritual; into yoga, meditation, and practicing loving kindness. College graduate. [✆304945](#)

ELEGANT AND CLASSY

Sophisticated, feminine lady, 33, looking for a true caucasian gentleman, 35-55, well-educated, professional, positive and stable, for long-term relationship. [✆306523](#)

PRETTY AND FUNNY...

sweet as honey! Mid-40s single professional woman. Dark-hair, brown skin, 5' 7", attractive. Seeking 45-58 year old gentleman, financially secure. Work in East Bay, live in Modesto area. [✆307296](#)

PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. [✆309243](#)

ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. [✆309244](#)

I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. [✆309246](#)

GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. [✆309250](#)

LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-58, for LTR. [✆309253](#)

COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, hiking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. [✆309256](#)

SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. [✆309257](#)

GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. [✆310739](#)

LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. [✆310742](#)

WAITING ARMS

Caring, educated, honest, optimistic, hard-working SF, 30s, enjoys travel, dining out, long drives, the beach, reading, walks, hiking, music and more. Would like to meet like-minded man, 30-40, for LTR. [✆313157](#)

TAKE A CHANCE ON ME

Motivated, outdoorsy, honest, health-conscious woman with good values and optimistic attitude, likes most kinds of music, dining out, walks, camping, travel and relaxing time at home. Seeking a nice, honest, active man, 30-40, with similar interests, to spend time with, possible leading to LTR. [✆313158](#)

MANY FINE QUALITIES

Caring, outdoorsy, honest, artistic, hard-working SF, early 50s, optimistic homebody with good values, has many interests including music, dining out, museums, travel, long drives, reading, walks, camping, hiking and more. Looking for an honest, down-to-earth SM, 50-70, for friendship and dating first, possibly leading to something more serious. [✆313161](#)

ADORABLE AND BRIGHT

Caring, friendly, goal-oriented, feminine, honest, compassionate woman, 60s, likes travel, exercise, music, hiking, long drives, dining out, the beach, reading and more. Seeking a great companion, 50-70, to share these activities and quiet times with. [✆313206](#)

COMPASSIONATE

Friendly, honest, artistic, outdoorsy, caring SF, 30s, likes watching tv, dancing, the beach, travel, walks, music, hiking, museums, dining out, more. Searching for a partner in life, 30-50, for possible LTR. [✆313207](#)

OUTGOING AND FUN

Compassionate, caring, friendly, honest SF, 20s, likes going to clubs, camping, hiking, reading, the beach, dining out, more. Looking for a down-to-earth, easygoing man, 22-35, for LTR. [✆313209](#)

LIKE GOING OUT?

Honest, goal-oriented personable, artistic, sophisticated, hardworking SF would like to meet a SM, 40-60, who enjoys travel, walks, the beach, music, reading, camping, long drives, museums, tv, dining out, dancing and more. Seeking LTR. [✆313211](#)

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SEEKING LTR

Honest, compassionate, artistic, friendly, goal-oriented, caring SF, 50s, health-minded with good values, into music, the beach, dancing, tv, travel, museums, walks, reading and more. Would like to meet SM, around the same age, for companionship. [✆313213](#)

LIKE PBS?

Personable, caring, goal-oriented friendly, artistic, compassionate woman with good values likes coffee shops, music, reading, walks, travel, dancing, dining out and more. Looking for honest, respectful man, 50-70, for LTR. [✆313214](#)

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. [✆320241](#)

ISO SEXY FEMALE

Seeking a cute, thick, straight-up, top-notch freak. Ladies, if this is you, get at this SBM, 41. [✆323148](#)

SEEKS OLDER WOMAN

SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. [✆298267](#)

CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. [✆298098](#)

ROMANTIC AND PASSIONATE

SBM, 51, young in heart and body, seeks SF, 40-55, N/S, DD-free, who enjoys travel, Las Vegas, romantic interludes and more. You must know what you want and be sincere. [✆322846](#)

VERY ACTIVE

Male, 59, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. [✆297540](#)

LONELY

MEXICAN IN SEARCH OF...

that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. [✆298104](#)

HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. [✆775819](#)

SHARE MY LIFE

BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. [✆310717](#)

ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. [✆304953](#)

WE MUST MEET ASAP

Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! [✆312090](#)

SATISFACTION

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! [✆312742](#)

> men seeking men

STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. [✆753246](#)

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. [✆897273](#)

PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. [✆297636](#)

SAFE PLAY

Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks HW proportionate, clean, safe, discreet male, 35-55. [✆301773](#)

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! [✆301779](#)

VERY ATTRACTIVE WM...

45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? [✆302014](#)



COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. [✆305410](#)

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. [✆753256](#)

SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! [✆308429](#)

CURIOUS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! [✆308557](#)

CHAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. [✆862331](#)

FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. [✆860940](#)

ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. [✆877130](#)

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. [✆778621](#)

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. [✆886605](#)

LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? [✆296673](#)

> women seeking women

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. [✆299977](#)

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. [✆300954](#)

CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. [✆307991](#)

WELL-ROUNDED

BF likes movies, dancing, music, singing and more. Would like to meet a woman, 23-45, who enjoys the same things. [✆318193](#)

LIKE WHAT YOU READ?

BF, 5'3", soft butch, likes going out and having fun. Looking for a lady, 25-44, who is sweet and easygoing, for friendship first. [✆319101](#)

>three's company

BIM SEEKS COUPLE

I'll please you folks, but you don't have to please me! Interested in incorporating a BIM into your kinky times? Give me a call! [✆300456](#)

INTERESTED?

Male, 40, 5'8", 175lbs, blond, surfer look, would like to meet a couple to spend a lot of time with, indoors and out. [✆303920](#)

VERY OUTGOING

Energetic, outgoing SBF, 21, 5'7", in search of couples, 26-33, who enjoy bars, parties and more. [✆308525](#)

LOAN ME YOUR WIFE

Handsone, discreet, easygoing, polite guy likes to party with couples. I'm 57, 6', 190lbs, well built, bi, also have good imagination. [✆248085](#)

COUPLES...

this tall WM seeks you for oral pleasure. I would love to give oral pleasure to both of you. Be clean, discreet and playful. [✆312930](#)

> tv/ts

TRANSSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! [✆300076](#)

> friends/activities

SEEKING LADY FRIEND

Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. [✆300798](#)

> kinksters

DOMINANT LEATHERMEN

Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. [✆238797](#)

ATHLETIC, INTELLIGENT

Attractive, versatile BIM, 50, seeks people, single or married, for fun and pleasure. Age, race, size irrelevant. [✆307984](#)

SEEKING PROFESSIONAL LADY

...who would like to be spanked while wearing her business suit. If desired, contact this mature, artistic SWM. Your limits are respected. [✆310488](#)

ROMANTIC SPANISH WRESTLER

Taurus, 5'11", 152lbs, fully employed, wants to wrestle athletic babes. Very youthful at 50ish. Generous. Let's meet for coffee, dinner? Discreet and lots of fun. Sports enthusiast, moderate smoker, passionate! [✆311173](#)

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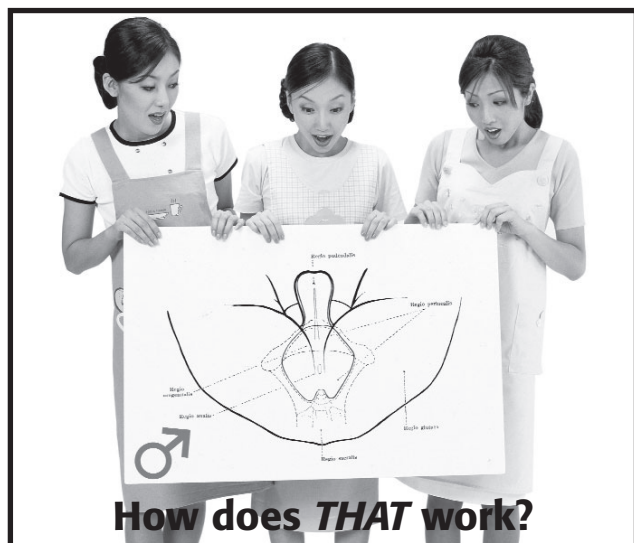


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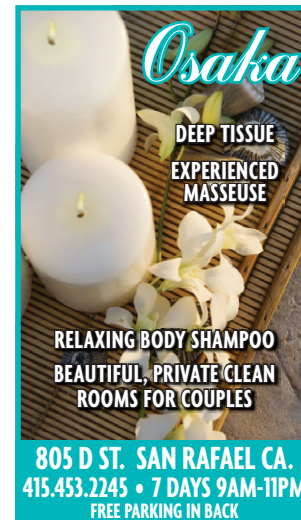


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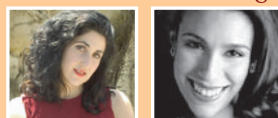
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